

The Hymn

Volume 67 No. 4
Autumn 2016

A Journal of
Congregational Song

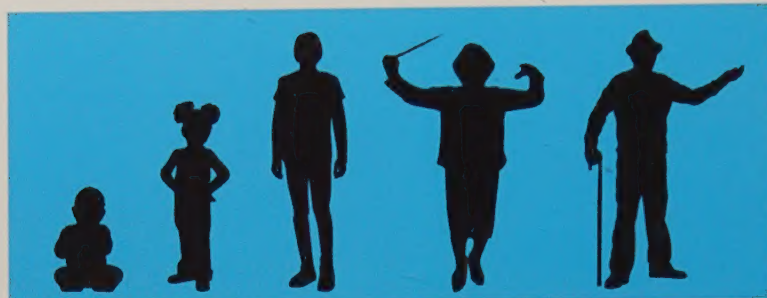


PROCESSED

NOV 30 2016

U LIBRARY

A LIFE OF SONG



ACDA**2017**MINNEAPOLIS

MARCH 8-11, 2017 | #ACDA4LIFE

SAVE THE DATE | MARCH 8-11, 2017



VocalEssence



Garrison Keillor

Welcome to Minneapolis Concert

Tuesday, March 7th, 8:00pm

Featuring:

VocalEssence & Garrison Keillor

Carmina Burana (March 8th & 9th)

Featuring: Minnesota Chorale, Minneapolis Dance Theater, Minnesota Orchestra

Over 50 Choirs | 4 Honor Choirs | Over 50 Interest Sessions

AMERICAN
CHORAL
DIRECTORS
ASSOCIATION 

ACDA NATIONAL CONFERENCE

Early registration opens October 1st, 2016

For more information visit ACDA.org

Editor

Robin Knowles Wallace
rwallace@mtso.edu

Editorial Advisory Board

Emily Brink, FHS, Grand Rapids, MI
Alan Hommerding, Chicago, IL
Lim Swee Hong, Toronto, ON
Anthony Ruff, OSB, Collegeville, MN
Adam M. L. Tice, Goshen, IN

Design Director / Typographer

Tanya Kline

Contributing Editors

Chris Ángel

Hymns in Periodical Literature

Fred Graham, FHS

Book and Media Reviews

Sipkje Pesnichak

Hymn Performance

Paul A. Richardson, FHS

Dissertations

Jason Runnels

Indexer

Andreas Teich

Hymn Interpretation

Patricia Woodard

Hymnic Anniversaries

Advertising

Sherry McCormick

Hymn Society Office

office@thehymnsociety.org

(800) THE HYMN

The
Hymn
Society

Executive Committee

Geoffrey Moore, Dallas, TX

President

Marilyn Haskel, Mitchellville, MD

President-Elect

Jacque Jones, Brooklyn, NY

Immediate Past President

Eileen Johnson, Richmond, CA

Secretary

Andreas Teich, Bay City, MI

Treasurer

Robin Knowles Wallace, Columbus, OH

Editor of THE HYMN

Lim Swee Hong, Toronto, ON

Director of Research

Benjamin C. Brody, Spokane, WA

Sipkje Peshnichak, Chelsea, MI

Cynthia Wilson, Evanston, IL

Members-at-Large

Dictionary of

North American Hymnology

www.hymnary.org

Tina Schneider, Editor

The Ohio State University at Lima

4240 Campus Dr., Lima, OH 45804

schneider.290@osu.edu

Executive Director

Deborah Carlton Loftis, FHS

The Hymn Society

Baptist Theological Seminary at Richmond

3400 Brook Road, Richmond, VA 23227

(800) THE HYMN

deb@thehymnsociety.org

www.thehymnsociety.org

Center Director

Brian Hehn

brian@thehymnsociety.org

The Hymn

Volume 67 No. 4
Autumn 2016

A Journal of Congregational Song



- 10 *The Canterbury Dictionary of Hymnology* (CDH):
Past, Present, and Future
BY CARLTON R. YOUNG
- 28 Rehearsing for Life: Forming the Community as *Imago Trinitatis*
BY MOLLY T. MARSHALL
- 33 Mind the Gaps: Responding to Criticisms of a Formative Vision
for Worship and Congregational Song
BY JOHN D. WITVLIET
- 40 What's an *Ebenezer*?! –
Making the Word Accessible for Our Children
BY MARK BURROWS
- 46 Sing Praises to the Living God: Hymnic Anniversaries 2017
BY PATRICIA WOODARD
- 57 Annual Conference Report 2016: July 17-21, Redlands, California



- 2 Editor's Notes
- 3 From the President
- 5 Research Director's Report
- 6 News & Letter
- 61 Hymns in Periodical Literature: Today
BY CHRIS ÁNGEL
- 63 Hymn Interpretation: Songs for the Lighting of the Advent Wreath
BY ANDREAS TEICH
- 65 Hymn Performance:
Getting Creative with Hymns Outside the Walls of a Church
BY SIPKJE PESNICHAK
- 67 Book Reviews
- Paul O. Manz: The Enduring Legacy of the Hymn Festival*
by James W. Freese
- Songs Unchanged, Yet Ever-Changing: 50 Hymn Texts*
by Jacque B. Jones
- Where Heart and Heaven Meet: Hymns of Alice Parker*
from the *Melodious Accord Hymnal*

Cover photo: "Angels at Mamre/Trinity" by Andrei Rublev, 1411 or 1425-27,
located in the Tetyakov Gallery, Moscow; to accompany
"Rehearsing for Life" by Molly T. Marshall.



Journal printed on recycled paper

EDITOR'S NOTES

What a wealth of riches we have in this issue of *THE HYMN*! Carlton R. Young's plenary from 2015 in New Orleans is being published simultaneously in this issue and online at www.thehymnsociety.org (with all the *Canterbury Dictionary of Hymnology* links active there). Contact The Hymn Society Office if you are a member and need the log-in for that resource. The first three plenary addresses from our 2016 Annual Conference in Redlands are here as well as the conference report from the members of our Editorial Advisory Board and news of the three Fellows named in Redlands. Geoffrey Moore took the presidency at our Annual Meeting and has shared his thoughts from that event. Finally, Patricia Woodard has provided another fulsome article on hymnic anniversaries, this time for 2017. My thanks to Alan Hall of The Hymn Society of Great Britain and Ireland and The Hymn Society of Wales and Karl-Johan Hansson of the Internationale Arbeitsgemeinschaft für Hymnologie who assisted in translating the Swedish and Dano-Norwegian hymn titles for Patricia's article and to Andrew Pratt, Editor of the *Bulletin* of HSGBI, and Elsabe Kloppers, also of the HSBGI, who connected us.

Other pieces from our 2016 Annual Conference are ready to run in the Winter 2017 issue of *THE HYMN*: the Emerging Scholar winning essay on global song and the fourth plenary which consisted of hymnic testimonies from six of our current Fellows. Make sure your membership is up-to-date to receive that issue.

In this issue Andreas Teich shares a hymn for the lighting of the Advent Wreath while Sipkje Pesnichak takes instruments beyond the walls of the church. Both of these columnists have shared thoughtful and creative ideas this year and have been a joy to work with. Chris Ángel will continue his work on "Hymns in Periodical Literature" into next year. The pictures throughout this issue were taken at Redlands by Glen Richardson; we thank him and Judy for their faithfulness in capturing our conferences.

It is hard to believe that this is the 20th issue of *THE HYMN* I have prepared. My hat goes off to all my predecessors who did such a marvelous job and made it look easy—ha!—George Litch Knight, Ruth Ellis Messenger, William Watkins Reid Sr. and J. Vincent Higginson who served as co-editors, Harry Eskew, Paul Westermeyer, David W. Music, Carol Pemberton, Beverly Howard, and Nancy E. Hall.

Keep on singing!

ROBIN KNOWLES WALLACE, Editor
rwallace@mtso.edu

© Copyright 2016, The Hymn Society in the United States and Canada, Inc. *THE HYMN* (ISSN 0018-8271) is published in Winter, Spring, Summer, and Autumn by The Hymn Society in the United States and Canada, Inc., 3400 Brook Road, Richmond, VA 23227. Call (804) 204-1226 or toll-free at (800) *THE HYMN*. Periodical postage paid at Richmond, VA and additional mailing offices. POSTMASTER: Send address changes to *THE HYMN*, Baptist Theological Seminary at Richmond, 3400 Brook Road, Richmond VA 23227.

Membership/Subsription

Regular membership (individual), \$75 per year; Student membership, \$40 per year; Senior adult membership, \$65 per year; Family membership, \$115 per year; Institutional subscription, \$75 per year; add \$15 for Canadian and \$20 for foreign memberships; Life membership, \$1500. Single copies of past issues of *THE HYMN*, \$8 per copy for members of The Hymn Society; \$10 for non-members.

Editorial Policy

THE HYMN is a peer-reviewed journal of congregational song for church musicians, clergy, scholars, poets, and others with varied backgrounds and interests. A journal of research and opinion, containing practical and scholarly articles, *THE HYMN* reflects diverse cultural and theological identities, and also provides exemplary hymn texts and tunes in various styles. Opinions expressed in *THE HYMN* are not necessarily those of the Editor or of The Hymn Society.

Correspondence

Correspondence, according to its nature, should be directed to either the Executive Director at the Hymn Society's offices or directly to the Editor. Deborah Carlton Loftis, Executive Director:

Permission to reproduce materials

Membership

Literature of The Hymn Society

Back issues of *THE HYMN*

Change of address

Materials for *The Stanza* or *The Verse*

Robin Knowles Wallace, Editor

THE HYMN

3081 Columbus Pike

Delaware, OH 43015

rwallace@mtso.edu

Content of *THE HYMN*

Submission of articles

Style sheets for writers

Materials appearing in *THE HYMN* may not be reproduced without written permission from the Executive Director. For permission to reproduce hymn texts and tunes copyrighted by The Hymn Society, write Hope Publishing Co., Carol Stream, IL 60188 or call (800) 323-1049.

Articles, columns, and book reviews in *THE HYMN* are available in their entirety through *ProQuest Religion* and *International Index to Music Periodicals*. Articles, columns, and book reviews are indexed in the *Religion Database* published by the American Theological Library Association (ATLA). Articles and columns are indexed and abstracted in *Religious and Theological Abstracts* and *RILM (Répertoire International de Littérature Musicale)*. Articles and columns are indexed in *Christian Periodical Index* and *Music Index*. Back issues up through 2008 may be found at *Hathi Trust Digital Library*.

FROM THE PRESIDENT

GEOFFREY MOORE

Now the silence
Now the peace
Now the empty hands uplifted
Now the kneeling
Now the plea
Now the Father's arms in welcome

Jaroslav Vajda © 1969 Hope Publishing Co.,
used by permission

While I am keenly aware that, in important ways, the journey which led us to today began nearly 100 years ago, the proximal beginning of that journey occurred a mere five years ago when then-incoming president John Thornburg called us to approach the future of the society with a non-anxious urgency. And this is the beauty, I think, of Jaroslav Vajda's text: this extraordinarily compact text is able somehow to pierce through the veil and effectively communicate with slender elegance the hope of what *will be* in the presence of what *is*—the everlasting instant contained in the simple, non-anxious but urgent *now*.

We have experienced many important threshold moments in our five-year journey as we staggered, strode, stumbled, and sprinted toward our future. Our journey has been both outward, meeting new people and forging new relationships, and inward, examining who we are, what we are called to do, and why we do what we do, those beliefs and values we hold most dear and which drive us into the future with conviction, determination, and energy. While no statement will ever perfectly articulate the totality of what drives such a diverse group of persons such as The Hymn Society, I believe the statement that emerged from the Executive Committee's work last fall after a great deal of discussion, discernment, and singing (!) articulates in a compact way some important values and beliefs that have shaped where we've been and, more importantly, shape where we are going as we expectantly journey toward our future *now*: "We believe the holy act of singing together shapes faith, heals brokenness, transforms lives, renews peace."

"Now the wedding, now the songs": The holy act of singing together

Certainly, wondrous and mysterious things happen when people sing together in *any* context. Singing together is unifying; it's motivating; it's cathartic. Both interior and exterior, singing values the individual singer's act of expression while also making room for the other. Though social in nature, singing together is a joining of many individual voices, constantly inviting others in while never giving rise to any sense of crowding. Rather, singing together gives rise to a sense of abundance and

fullness which constantly overflows, fostering ever-expanding boundaries.

But beyond this, we believe that singing together as a *holy act* of worship does more than just bring about a wedding of persons, voices, and songs; singing together as a holy act of worship weds us to God. Congregational singing involves reaching outside oneself toward the other in a gesture which in its own vulnerability fosters loving *koinonia* and which in its ecstatic generosity fosters eucharistic *perichoresis*, and, in this way, singing together models the way the Trinity itself is animated.

"Now the hearing, now the power": Shapes faith

"Remember the days of old and consider the years of many generations" (Deut. 32:7); "write this song, and teach it to them; put it in their mouths, in order that it may be a witness for me" (Deut. 30:19). The Deuteronomist has chronicled precepts, commands, decrees, and laws which the Israelites are to talk about with their children, write on their door frames, tie on the hands, and bind on their foreheads (Deut. 6:1–9). But in the end, it is a *song* that God gives to Moses in order to teach the Israelites, because the God who sang creation into being knows that singing has incredible formative power. To paraphrase Lynn DeShazo: "Ancient *song*, ever true, / changing me and changing you. / We have come with open hearts, / O let the ancient song impart."¹

"Now the Spirit's visitation": Heals brokenness

Paul tells us that in the brokenness and groaning of the created order, it is the Spirit which searches everything, even the depths of God, and slips below the surface mind and intercedes with sights too deep for words. And as John O'Donohue says, "as we slip below the surface mind . . . we travel to (that place) where the deep silence of identity . . . is reached and embraced by music."² It is the song of the Spirit, beyond words, which touches our true identity and helps to heal our brokenness. Yet as Creator of the intertwined,³ the Spirit also binds us together. So it is by the Spirit's visitation that we are made present to one another. And as Jason Shelton reminds us, when we sing, we become present to each other with the "transformative, incarnational power of showing up,"⁴

.....
¹"Ancient words," words and music, Lynn DeShazo © 2001 Integrity's Hosanna! Music. Opening festival, Redlands, CA.

²John O'Donohue, *Beauty: The Invisible Embrace* (New York: HarperCollins Publishers, 2004). Forward for opening festival, Redlands, CA.

³Jacque B. Jones, "Creator of the Intertwined" © 2004, 2011 GIA Publications, Inc. and National Association of Congregational Christian Churches.

⁴Jason Shelton, Unitarian-Universalist musician. Forward for

the power to bind us together and bind up our wounds.

“Now the Son’s epiphany”: Transforms lives

Hear the words of Augustine: “We have been urged to sing to the Lord a new song. It’s the new person who sings the new song. . . . So anyone who knows how to love the new life knows how to sing the new song. . . . All these things, you see, belong to the one kingdom—the new person, the new song, the new covenant. So the person will both sing the new song and belong to the new covenant.”⁵ To live the new life in Christ and to sing the new song are not two separate activities, related somehow tangentially or merely conceptually. They are one. To sing the new song is to live the new, transformed life.

“Now the Father’s blessing”: Renews peace

Whether one uses the classical, gendered trinitarian formula or another, such as Augustine’s lesser known but equally classical formulation of Love, Lover, Loving, it is the first person of the Trinity who is the wellspring and source of the processions of the Godhead. Singing together in perichoresis does not renew some primitive Edenic peace to which we can or must return, but that peace which flows from the very source of all that is. This is the blessing, the shalom, of the first person of the Trinity, of Love. And though this peace may yet dimly shine,⁶ God is making all things new in the regeneration that peace will complete as all the world in wonder echoes shalom.⁷ In the words of Mel Bringle, we are called to sing a new world into being, to raise the harmonies of peace.⁸

In the excitement of an era when songs were sung about overcoming, when tune and rhythm synchronized the cadence of marching feet, and when we seemed to be curving round the arc of the moral universe, the opening line of a popular song euphorically declared, “I’d like to teach the world to sing, in perfect harmony.”⁹ It was an easy declaration to make: it was a singing world and it seemed that the dream of singing in perfect harmony was only just around the bend. It would seem this bend turned out to be a blind corner, and in the dismay and despondency that followed turning this corner, we lost our song.

Every generation is called to add their stanza to the song of the church, and whether the world realizes it or not, the world desperately needs us to write our stanza, to

.....
opening festival, Redlands, CA.

⁵Augustine, Sermon 34, *The Works of St. Augustine: A Translation for the 21st Century*, III/2, trans. Edmond Hill (New York: New City Press, 1990).

⁶Carl P. Daw Jr., FHS, “O day of peace” © 1982 Hope Publishing Co.

⁷Mary Louise Bringle, “Light dawns in weary world” © 2002 GIA Publications, Inc. Monday festival, Redlands, CA.

⁸Mary Louise Bringle, “Sing a new world into being” © 2006 GIA Publications, Inc. Opening festival, Redlands, CA.

⁹Billy Backer, Roger F. Cook, Billy/Roquel Davis, Roger Greenaway, © 1971 Sony/ATV Music Publishing LLC.

point to the hope of what can and will be. *Este momento en punto es el momento*.¹⁰ Like the Israelites of old, today’s people need us to teach them a song, to put it in their mouths, and to help them find their voice to sing again so that they might experience the healing visitation of the Loving Spirit, the transformative epiphany of the Lover, and the renewed blessing of Love. So what will our stanza say to the world? Though we seek to remain non-anxious, the urgency seems to have intensified.

Vajda actually wrote another text which speaks to the very things we’re talking about and which the world needs to hear: the Sabbath peace unbroken, the feast of joy unending, the ultimate adventure.¹¹ But this text never seems to have caught on. Perhaps because Vajda used the adverb *then* instead of *now*. And while perhaps more realistic, *then* doesn’t convey the hopeful urgency that *now* so naturally possess, and so, like teaching the world to sing in peaceful harmony, ultimately it may feel inaccessible. Our own tradition seems to teach us that even *soon* feels far enough off that we must emphasize its nearness with “soon and very soon.”¹²

And so, I believe that as we face the task of writing our stanza as witness to the future we envision, we are left with the hopeful urgency of *now*.

Now the voice of Love emerging
Now the Lover’s strength is surging
Now the Loving breath is urging
Now the voice of one encouraging
Now the songs of all converging
Now the strength of hope emerging
Now
Now
Now

.....
⁹Pablo Sosa, “Este momento” © 2007 GIA Publications, Inc. Opening festival, Redlands, CA.

¹⁰Jaroslav Vajda, “Then the glory then the rest” © 1987 Hope Publishing Co.

¹¹Andraé Crouch, “Soon and very soon” © 1978 Communiqué Music.

RESEARCH DIRECTOR'S REPORT

LIM SWEE HONG

At the 2015 Conference of The Hymn Society, Carlton “Sam” Young, FHS, gave a lecture on the development of the *Canterbury Dictionary of Hymnology* (2013). Available online, this new hymnological resource with a global focus is the successor of the well-regarded but largely dated monumental work, John Julian’s *Dictionary of Hymnology* (1892). In the fall of 2015, the Executive Committee met and discussed ways in which Young’s important research might be made available to the wider membership of The Society and academia.

Following our discussion in consultation with the Editorial Advisory Board, we have decided to make the report available through a “cross-platform” approach. Namely, this work will be available in our journal and online for our members. The rationale for this approach is to enable our readers to take advantage of having access to the numerous web links provided by the author if they wish to explore further. This approach offers the ease of accessing the breadth of scholarship hitherto unavailable from the print media.

This is a bold new approach of our journal as we see changes in scholarship for our generation, moving from print to digital even as we remain aware that not all of our membership has access to the internet. In fact, some of our overseas members may also face restriction of accessing websites that are not hosted in their countries. To that end, we will try our best to ensure that the majority of our research findings and investigations remain available to as many readers as possible. Nevertheless, this dual-platform effort is in keeping with our mandate of extending the boundaries of scholarship in our field of congregational song even as research findings are increasingly internet (web) based.

It is my hope that our readers will join us on this journey of exploring this avenue of sharing congregational song research. We solicit your support, suggestions, and comments to help us on our way in keeping with our vision: To encourage, promote, and enliven congregational singing.

LIM SWEE HONG (林瑞峰)

Emmanuel College of Victoria University
in the University of Toronto
Canada

Director of Research,
The Hymn Society of the U.S. and Canada

sweehong.lim@utoronto.ca

United States Postal Service Statement of Ownership, Management, and Circulation

1. Publication Title: The Hymn 2. Publication Number: PE93-1800
3. Filing Date: September 19, 2016 4. Issue Frequency: Quarterly
5. Number of Issues Published Annually: 4 6. Annual Subscription Price: \$75.00 7. Complete Mailing Address of Known Office of Publication: The Hymn Society in the United States and Canada, Inc., Baptist Theological Seminary at Richmond, 3400 Brook Road, Richmond VA 23227. Contact Person: Deborah Carlton Loftis Telephone: (804) 204-1226 8. Complete Mailing Address of Headquarters or General Business Office of Publisher: Same as 7 9. Full Names and Complete Mailing Addresses of Publisher, Editor and Managing Editor: Publisher: Same as 7 Editor: Robin Knowles Wallace, 3081 Columbus Pike, Delaware, OH 43015. Managing Editor: None 10. Owner: Same as 7 11. Known Bondholders, Mortgagees, and Other Security Holders Owning or Holding 1 Percent or More of Total amount of Bonds, Mortgages, or Other Securities: None 12. Tax Status: The purpose, function, and nonprofit status of this organization and the exempt status for federal income tax purposes: Has Not Changed During Preceding 12 Months 13. Publication Title: The Hymn 14. Issue Date for Circulation Data Below: Autumn 2016 Issue 15. Extent and Nature of Circulation: Average No. Copies Each Issue During Preceding 12 Months a. Total Number of Copies: 2000 b. Paid and/or Requested Circulation: (1) Mailed Outside-County Paid Subscriptions Stated on PS Form 3541: 1377 (2) Paid In-County Subscriptions: 0 (3) Sales through Dealers and Carriers, Street Vendors, Counter Sales and Other Non-USPS Paid Distribution: 0 (4) Other Classes Mailed through the USPS: 234 c. Total Paid and/or Requested Circulation: 1611 d. Free or Nominal Rate Distribution (1) Outside County Copies included on PS Form 3541: 0 (2) In-County Copies included on PS Form 3541: 0 (3) Copies Mailed at other Classes through the USPS: 50 (4) Outside the Mail: 0 e. Total Free or Nominal Rate Distribution: 50 f. Total Distribution: 1661 g. Copies Not Distributed: 339 h. Total: 2000 i. Percent Paid: 97% No. Copies of Single Issue Published Nearest to Filing Date a. Total Number of Copies: 2000 b. Paid and/or Requested Circulation: (1) Mailed Outside-County Paid Subscriptions Stated on PS Form 3541: 1375 (2) Paid In-County Subscriptions: 0 (3) Sales through Dealers and Carriers, Street Vendors, Counter Sales and Other Non-USPS Paid Distribution: 0 (4) Other Classes Mailed through the USPS: 258 c. Total Paid and/or Requested Circulation: 1633 d. Free or Nominal Rate Distribution (1) Outside County Copies included on PS Form 3541: 0 (2) In-County Copies included on PS Form 3541: 0 (3) Copies Mailed at other Classes through the USPS: 50 (4) Outside the Mail: 0 e. Total Free or Nominal Rate Distribution: 50 f. Total Distribution: 1683 g. Copies Not Distributed: 317 h. Total: 2000 i. Percent Paid: 97% 16. Publication of Statement of Ownership: If the publication is a general publication, publication of this statement is required. Will be printed in the Autumn 2016 issue of this publication. 17. Signature and Title of Editor, Publisher, Business Manager, or Owner: I certify that all information furnished on this form is true and complete. I understand that anyone who furnishes false or misleading information on this form or who omits material or information requested on the form may be subject to criminal sanctions (including fines and imprisonment) and/or civil sanctions (including civil penalties). [signed] Deborah Carlton Loftis, Executive Director Date: September 19, 2016

NEWS & LETTER

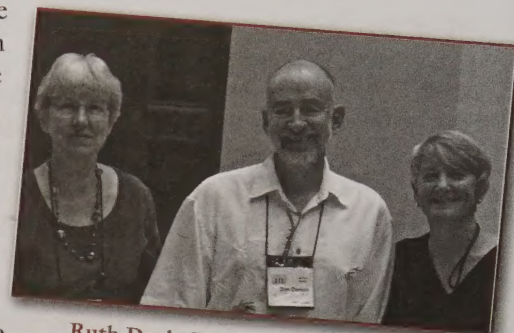
Daniel Charles Damon honored as Fellow by The Hymn Society

Daniel Charles Damon has been honored by The Hymn Society in the United States and Canada (The HSUSC) at its Annual Conference in Redlands, California, July 17-21, 2016, by being named a Fellow of The Hymn Society. This award, the highest honor given by the organization, was conferred because of Damon's work as a hymn-text writer, hymn-tune composer, editor, and teacher, as well as his significant contributions to The HSUSC.

Born in Rapid City, South Dakota, Damon studied at Greenville College (B.M.E.) and Pacific School of Religion, Berkeley (M.Div.). An ordained Elder in the United Methodist Church, he is currently serving as pastor at First United Methodist Church, Richmond, California. Damon is also Associate Editor of *Hymnody* for Hope Publishing Company, Carol Stream, Illinois. He is a jazz pianist and has played in many hotels and clubs in the San Francisco Bay area. He teaches on an adjunct basis at the Center for the Arts, Religion, and Education at Graduate Theological Union, Berkeley, California.

Damon is an internationally published writer of hymn texts and tunes. His work has been included in many major hymnals and supplements. He has several single-author collections: *Faith Will Sing* (1993), *The Sound of Welcome* (1998), *To the Thirsty World* (2002), *Fields of Mercy* (2007), and *Garden of Joy* (2011). He recently edited a collection of short congregational songs and responses, *At Your Altars* (2014), and has created *Jazz Worship*, an online collection of jazz arrangements of traditional hymn tunes and carols specifically designed for congregational singing. Although Damon usually writes both hymn texts and tunes, he also enjoys working with other textwriters. He collaborated with Gracia Grindal on *a Treasury of Faith: Lectionary Hymns, New Testament, Series A* (2011). With Patrick Matsikenyiri, he edited *Njalo, A Collection of 16 Hymns in the African Tradition* (2007). Working with native speakers, Damon has also written hymn translations from Vietnamese, Portuguese, Japanese, and the Shona language. He has released several recordings of hymns, carols, and traditional songs, along with a solo piano recording of jazz standards (available at www.dandamonmusic.com). Damon has co-authored two articles for the *Canterbury Dictionary of Hymnology* on social gospel hymnody, USA; and jazz and congregational song, USA.

As an outgrowth of his work as a pastor in an urban, multicultural setting, much of Damon's work focuses on social justice issues, with texts such as "Speak to a tattooed man," "When Jesus was a refugee," and "When human life is bought and sold." His musical voice is eclectic, incorporating a wide variety of styles from traditional four-part writing to jazz lead sheets. Damon states that his writing is part of his prayer life. His goal when writing congregational song is "to keep things simple and singable while exploring the edges of our spoken and sung faith."



Ruth Duck, Dan Damon, Deb Loftis

Deborah Carlton Loftis honored as Fellow by The Hymn Society



Deborah Carlton Loftis has been honored by The Hymn Society in the United States and Canada at its Annual Conference in Redlands, California, July 17-21, 2016, by being named a Fellow of The Hymn Society. This award, the highest honor given by the organization, was conferred because of Loftis's work as an educator and scholar in the field of congregational song and for her significant contributions to The HSUSC as its Executive Director.

Born in Richmond, Virginia, Loftis studied at Furman University (B.A.), The Southern Baptist Theological Seminary (M.C.M.), University of Alabama, Tuscaloosa (M.L.S.), and in a joint degree program of University of Kentucky and the University of Louisville (Ph.D.). She currently serves as Executive Director of The HSUSC, the first woman to hold this position.

Prior to her work at The HSUSC, Loftis was Professor of Church Music at Baptist Theological Seminary at Richmond, in Virginia. In that capacity she designed and established a new program of study to provide theological education and ministerial preparation for music ministry. She also taught at Samford University in Birmingham, Alabama, and McAfee School of Theology in Atlanta, Georgia, as well as working as a music cataloger and reference librarian. Loftis is an ordained Baptist minister and has worked in music and pastoral ministries in congregations in Kentucky and Alabama.

Loftis's love for hymns began in her childhood, a love which continued into her adult life. While in graduate school, inspired by Hugh T. McElrath and Donald P. Hustad, she chose hymnody as her primary academic and vocational focus. The topic of her master's thesis was the hymns of Georgia Harkness; her doctoral dissertation studied the history,

ethnic identity, and musical style of Southern Harmony singers in the Kentucky area. She co-edited with J. Michael Raley, *Minds and Hearts in Praise of God: Hymns and Essays in Church Music in Honor of Hugh T. McElrath* (2006) and has contributed to other recent volumes: *Hymnology in the Service of the Church: Essays in Honor of Harry Eskew* (2008); *Jubilate, Amen! A Festschrift in Honor of Donald Paul Hustad* (2010) and *New Songs of Celebration Render: Congregational Song in the 21st Century* (2013). Loftis also served as a contributing editor and indexer for *THE HYMN* from 1979 to 2011.

Loftis brought her passion and love for congregational song to her work as Executive Director of The HSUSC, which Loftis calls her “dream job.” She provided exceptional pastoral leadership to The HSUSC during a time of visioning and transition as the organization launched and completed a major financial campaign, resulting in a new Center for Congregational Song. She has worked tirelessly as an ambassador for The HSUSC and as a promoter of congregational song.

John Thornburg honored as Fellow by The Hymn Society

John Thornburg has been honored by The Hymn Society in the United States and Canada at its Annual Conference in Redlands, California, July 17-21, 2016, by being named a Fellow of The Hymn Society. This award, the highest honor given by the organization, was conferred because of Thornburg’s work as a hymn-text writer, song enlivener, encourager and promoter of congregational singing, and for his significant contributions to The HSUSC as Executive Committee member and President.

Born in Southhampton, New York, Thornburg studied at DePauw University (A.B.) and Perkins School of Theology, Southern Methodist University (M.Div.). An ordained Elder in the United Methodist Church, he is currently Senior Area Representative for North Texas Conference and Director of Area Staff, Texas Methodist Foundation, Austin, Texas. Prior to working for the Foundation, Thornburg was pastor to several churches in North Texas, and founded A Ministry of Congregational Singing. He is also co-facilitator of a song and liturgical writing community in Dallas, Texas, called “Holy City, Dallas.”

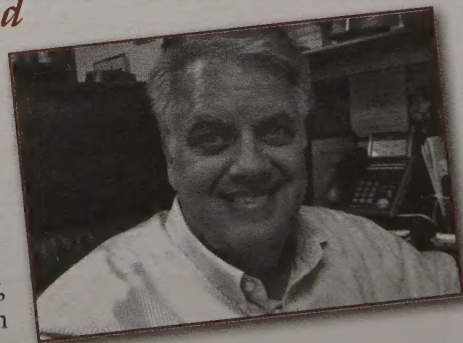
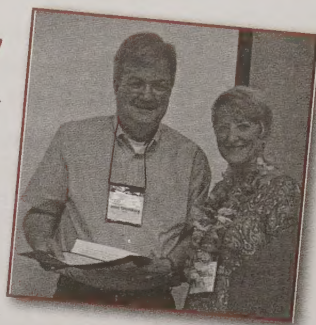
Thornburg began to write hymn texts in 1980 in response to parish needs. At first writing to familiar tunes, he went on to enjoy a fruitful collaboration with composer Jane Marshall, with whom he published four collections: *Can God Be Seen in Other Ways* (2003), *The One Who Taught Beside the Sea* (2003), *What Gift Can We Bring* (2003), and *Family of God* (2008). Thornburg has since collaborated with several other hymn-tune composers. His hymn texts appear in many hymnals, hymnal supplements, and single-author collections. His most widely published text is “God the sculptor of the mountains,” with the unforgettable phrase, “God the nuisance to the Pharaoh.” Carlton R. Young, editor of *The United Methodist Hymnal* (1989), provides this analysis of Thornburg’s writing: “[His] paraphrases of biblical texts often ask about the ‘back story’ or explore the inner thoughts of biblical characters, and he is especially eager for the singer of his texts to feel kinship with biblical characters who have dealt with the same realities. He explores the hurts people feel when the church is unable or unwilling to model justice and peace.”¹ Thornburg assisted a team of Cameroonian United Methodists in groundbreaking work to produce the first indigenous hymnal for United Methodists in Cameroon, *Mille Voix pour Chanter tes Louanges: Cantiques et Louanges de la Mission Méthodiste Unie de Cameroun/O For A Thousand Tongues to Sing: Hymns and Praise for the United Methodist Mission in Cameroon* (2010).

Thornburg describes his work as a “ministry of encouragement.” Commenting on this ministry, HSUSC Executive Director Deborah Carlton Loftis notes, “[Thornburg’s] texts call us to live out the Gospel and beckon us into the story with images that ignite the imagination. [He] has encouraged individuals and worshipping communities . . . and mentored young pastors and church musicians to understand their role as worship leaders in the United Methodist Church and incorporate the congregation’s song more effectively.”

Winner of the 2016 Hymn Contest, “Formed in Faith, Shaped by Song” is Announced

The Hymn Society in the United States and Canada is pleased to announce the winner of our 2016 Hymn Search on the theme, *Formed in Faith, Shaped by Song*. The contest was a search for a theologically rich hymn or song that engages the theme of the role of congregational singing in faith formation.

The winning text, “The hymns that lead to faith,” was written by The Rev. Dr. John A. Dalles, pastor and Head of Staff of Wekiva Presbyterian Church in Longwood, Florida. He is a graduate of the Pennsylvania State University, Lancaster Theological Seminary of the United Church of Christ, and Pittsburgh



¹Carlton Young, “John Thornburg.” *The Canterbury Dictionary of Hymnology*. Online at <http://www.hymnology.co.uk/john-thornburg>.

Theological Seminary. A Life Member of The Hymn Society, Dalles' hymn texts may be found in *Presbyterian Hymnal* (1990), *The New Century Hymnal*, *The Moravian Book of Worship*, *Worship Together*, *The Covenant Hymnal*, *The Book of Praise* (Presbyterian Church in Canada), and *The Australian Book of Praise II*. John has three published collections of hymns: *Swift Currents and Still Waters* (2000, GIA), *We Turn to God* (2010, Wayne Leupold), and *God Is the Singer's Friend*, (2013, Wayne Leupold). Twice Dalles' hymns have won the highly regarded Macalester Plymouth Hymn Competition, in 2012 and 2013.

In addition, three additional texts were selected for honorable mention:

"I sing the love that dreamed creation," by Mary Kay Beall
 "When singing Alleluia, Hosanna, or Amen," by Steven R. Janco
 "Together in this sacred space," by Stephen Stacks

The full text of all four hymns may be viewed on The Hymn Society website: www.thehymnsociety.org/.

Search for a New Tune Setting for Psalm 100 In Honor of the 2017 Annual Conference Theme "Now Thank We All Our God": Celebrating Congregational Song Since the Reformation

As part of The Hymn Society's ongoing commitment to the enrichment of congregational song, and in anticipation of the 2017 conference, "Now Thank We All Our God: Celebrating Congregational Song Since the Reformation," the Executive Committee has announced a search for a new tune setting for Psalm 100. The winning entry will be premiered at our 2017 conference in Waterloo, Ontario, Canada. This search honors the importance of psalmody in congregational song, especially over the past 500 years. An effective entry in this search will provide a musically fresh, singable tune for the words/paraphrase of Psalm 100, one of the most beloved of all the Psalms.

This search continues The Hymn Society's series of hymn searches related to various aspects of the life and witness of people of faith made possible by gifts from Mary Nelson Keithahn, Life Member of The Hymn Society, and the estate of Loryne H. Koebele.

This search is primarily *for a new tune* which may be used for a new or existing version of Psalm 100. Regardless of the composer's choice for a text, the text must be submitted with the tune. Further details and instructions for submitting an entry may be found on The Hymn Society website at www.thehymnsociety.org/hymnsearch.

A prize of \$500 will be offered to the winning entry. The awarding of any prize money is conditional upon the assignment of copyright to The Hymn Society. The winner may choose to decline any prize money and retain copyright without affecting that person's designation as winner of the search. In the case of collaboration between a composer and an author for a new text setting, any prize money will be divided equally. Either author or composer may choose independently to decline any prize money and retain copyright for his or her respective work.

All entries are expected to follow the search guidelines and must be received by The Hymn Society by May 15, 2017, in order to be considered. The judges reserve the right not to name a winner in the event that no entry adequately fulfills the criteria of the search.

The winning entry will be sung at the Annual Conference in Waterloo, Ontario, Canada, July 16-20, 2017, and will be published in the Autumn 2017 issue of THE HYMN.

The Hymns that Lead to Faith

The hymns that lead to faith
 teach God's eternal word.
 We learn by gentle timelessness
 to trust the Lord.
 Our whole life long,
 believers' lives are formed in faith,
 and shaped by song!

The songs that help us grow
 reveal the Savior's way,
 they move us to receive and know
 God's will this day.
 Our whole life long,
 believers' lives are formed in faith,
 and shaped by song!

The hymns that give us hope
 sustain in troubled times;
 we hold God's truth within our hearts:
 our courage climbs.
 Our whole life long,
 believers' lives are formed in faith,
 and shaped by song!

The hymns that prompt our praise
 proclaim God's love and might;
 we sing with passion, thankfulness,
 and pure delight!
 Our whole life long,
 believers' lives are formed in faith,
 and shaped by song!

Words by John A. Dalles
 © 2016 The Hymn Society in the United States
 and Canada; admin. Hope Publishing Company.
 Suggested Tune: DARWALL'S 148TH

Please send NEWS & LETTERS to Robin Knowles Wallace
 3081 Columbus Pike, Delaware, OH 43015
rwallace@mtso.edu

July 21, 2016

Dear Editor of *THE HYMN*:

Thank you so much for Max Stern's wonderful article on Penina Moïse, the important American Reform Jewish hymnwriter (*THE HYMN* 67:3, Summer 2016). I was delighted to see included, as one of the representative samples of her work, the hymn "O God, All Gracious!" with its tune composed by Ferdinand Dunkley.

As it happens, this hymn was sung at an interfaith choral concert of sacred music presented last November (2015) at Westminster Presbyterian Church in Albany, New York, where I serve as Minister of Music and Arts. Participating in that concert were Westminster Church's choir as well as the Professional Choir from Albany's Congregation Beth Emeth, where I also serve as organist and choir director. Congregation Beth Emeth prides itself on being the fourth oldest Reform Synagogue in the United States and on having had Isaac Mayer Wise, the "founder of American Reformed Judaism," as one of its first rabbis. Indeed, Beth Emeth (then called Congregation Beth El) was Rabbi Wise's first rabbinate.

Similarly, Westminster Church prides itself on having had Ferdinand Dunkley (1869-1956), one of the founders of the American Guild of Organists, as its own organist during the 1890s, back when the church was still called State Street Presbyterian Church. A native of London, Dunkley came to the United States to teach music at St. Agnes' School, a Catholic girls' boarding school in Albany. Upon arriving in town, he took up the position at the State Street Church, and held it for a year before moving on to neighboring Trinity Methodist Church.

In addition to his brief tenure in Albany, as Mr. Stern's article indicates, "Fred" Dunkley served as a synagogue organist in Montgomery, Alabama, and in New Orleans (in two different synagogues in two different decades). But his peregrinations also took him to church and college positions in North Carolina, Seattle, and Vancouver. He finally settled down in New Orleans, where he played the organ successively at Temple Sinai and St. Charles Avenue Presbyterian Church and taught at Loyola University.

In addition to being a fine organist, Dunkley was also a highly accomplished composer who had studied with Hubert Parry. While still in England, his compositions were performed at the Crystal Palace and at the London Proms concerts. Here in the United States he continued to compose and arrange, mostly works for organ. The eponymous *DUNKLEY* appears to be his only published hymn tune.

Which leads me back to the concert mentioned above. The event was held to honor the long and friendly relationship that exists between Westminster Church and Congregation Beth Emeth, a relationship rooted in both calamity and hospitality: after Westminster suffered a catastrophic fire in 1928, Beth Emeth opened its doors of welcome and invited the church to use their sanctuary until Westminster could be rebuilt. Since then, the two congregations have worshipped together every year at Thanksgiving along with two other local churches (Methodist and Unitarian) who have enjoyed similar hospitality from Beth Emeth after suffering fires of their own in the early years of the 20th century. Because of this shared history, this yearly interfaith gathering is sometimes referred to as Albany's "Incendiary Fellowship."

But last November's concert was presented as a special, additional event. It was offered as a deliberate showing of goodwill and gratitude and as a celebration of interfaith cooperation at a time when denominational policies and world and national politics seem determined to undermine these noble qualities.

The opening words of Psalm 133 provided the theme: "How goodly it is and how pleasant when people dwell together in unity." During the varied program, which included a performance of Leonard Bernstein's "Chichester Psalms" directed by my wife, Susan, the aforementioned hymn by Penina Moïse was sung heartily by the choirs and the large audience. It was an act that symbolically linked the two congregations across multiple generations. Here was a hymn that had been sung at Beth Emeth until at least the 1970s and its music was composed by one of my organist/composer predecessors at Westminster Church. What a powerful experience it was!

Alfred V. Fedak, F.A.G.O., CHM., Albany, New York
Minister of Music and Arts, Westminster Presbyterian Church
Organist and Choir Director, Congregation Beth Emeth

The Canterbury Dictionary of Hymnology (CDH): Past, Present, and Future

BY CARLTON R. YOUNG



Editor's note: This plenary address given at the Annual Conference of The Hymn Society in the United States and Canada, Loyola University, New Orleans, Louisiana, July 13, 2015, is being published simultaneously in *THE HYMN* (thehymnsociety.org) and on The Society's website, where the links are active.

This lecture on the development of *The Canterbury Dictionary of Hymnology*¹ (CDH) is presented in three components:

- Past: Attempts in the United Kingdom and North America to create a successor to [A] *Dictionary of Hymnology* (DOH) 1892, rev. 1907.
- Present: A review of CDH's salient features: representative and unique entries for North American audiences, biographies, hymnists, authors, composers, and sources.²
- Future: Can the CDH find true happiness in the myriad of digital hymnic resources and the fast-changing face and pace of congregation song?

Past

In the spring of 1939, the then-named Hymn Society of America (HSA), founded in 1922 (hereafter, The American Society) and The Hymn Society in Great Britain and Ireland (HSGBI) founded in 1936 (hereafter,

.....
¹While this lecture focuses on the CDH and North American hymnody, it is important to be aware of the *Dictionary's* substantial coverage of hymnic developments before Cristoforo Colombo/Christopher Columbus (1451-1506), Jacques Cartier (1491-1557), and others who "discovered the New World," for example, Hebrew hymnody, New Testament hymns, Armenian hymns, Chinese Nestorian hymns, medieval hymns and hymnals, the Latin hymn, and Marian hymns. It also includes substantive entries of non-Western hymnody: African Hymnody, Asian and Asian American Hymns in US Hymnals, Caribbean Hymnody, Chinese Christian Hymnody, Ethiopian Hymnody, Indian Christian Hymnody, Indonesian Hymnody, Japanese Hymnody, Korean Hymnody, Maronite hymnody (Syriac and Arabic), South American Hymnody, Syriac Hymnody, and Taiwanese Hymnody.

²HSUSC members have free access to the CDH. In this print article, an asterisk [*] following a surname indicates there is a biography in the CDH.

The British Society) entered into an agreement³ to jointly produce a supplement to *Dictionary of Hymnology*, John Julian* (1839-1913),⁴ editor (London: John Murray, 1892; rev. ed., 1907).⁵ This joint effort and subsequent independent attempts by the societies spanned a century, yet failed to produce the desired supplement, revision, or successor, until the CDH.

The first section of this paper traces the attempts of the two societies to replace the DOH or produce a supplement. First, this brief review of the development of the DOH.

.....
³The agreement was made just prior to the beginning of World War II in Europe. In the United States, in April 1939, The New York World's Fair opened in the space that is now Flushing Meadows-Corona Park, whose present chief occupant is JFK International Airport. Incidentally, for organ buffs, two exhibits of the Fair were devoted to the future of the pipe organ: one housed Richard Oliver Whitelegg's (1890-1944) famous 18-rank diapason chorus, including 3 mixtures, that is now incorporated into the organ of Trinity United Methodist Church, Youngstown, Ohio.

On Easter Sunday in 1939, 75,000 attended Marian Anderson's (1897-1993) open-air concert at the Lincoln Memorial in Washington, D.C. Anderson had been denied the right to sing at Washington's Constitution Hall by the Daughters of the American Revolution. Her Lincoln Memorial performance raised awareness of racial discrimination in the United States.

Two Hollywood sepia-tone screen classics premiered that year: "Gone with the Wind" in Atlanta, Georgia, and "The Wizard of Oz" in Oconomowoc, Wisconsin. Modern jazz was previewed in Coleman Hawkins's (1904-1969) masterful three-minute improvisation on "Body and Soul" (Bluebird, reissue 5717-2-RB) on tenor saxophone and, of special interest to C. Michael Hawn,* FHS, the accordion classic "Beer Barrel Polka" topped the pop chart.

Publications on hymnody include George Pullen Jackson,* *Down East Spirituals and Others* (New York: J. J. Augustin, 1939), and Waldo S. Pratt,* *The Music of the French Psalter* (New York: Columbia University Press, 1939).

A variety of hymns was composed and published, including "Victory in Jesus/I heard an old, old story," words and music by Eugene M. Bartlett;* Harry T. Burleigh* arranged the chorus of the African American spiritual, "The angels changed my name," as the setting of "In Christ there is no east or west," for *The Hymnal* 1940; and for the same hymnal, F. Bland Tucker* composed "Father, we thank you who has planted," a paraphrase of the second century Greek *Didache*.* The Lutheran Church, Missouri Synod, published the second edition of *Himnario Ev. Luterano* (St Louis: Concordia, 1931).

⁴Julian provided commentary on his own hymns, but did not include his biography. See Appendix 2 for a biography of Julian.

⁵*Dictionary of Hymnology*, rev. ed., 1907. (Dover two-vol., repr., 1957) is available at Christian Classics Ethereal Library (CCEL). Commentary and biographies from the DOH are included in hymnary.org coverage of many hymns.

John Julian's interest in hymnological research and commentary apparently stemmed from a perceived need to more accurately identify sources and provide commentary for texts by a new school of English hymn-writers appearing in the more than 200 collections⁶ marketed to parish churches by different factions in the Church of England. Not the least were the hymns in the widely used *Hymns Ancient and Modern for Use in Services of The Church*,⁷ which had a remarkable 4,550,000 in print in seven years. The first edition contained 273 texts, including 110 hymns taken from the Latin and other languages or just under one-half the total. Sources, authors, and composers were not included anywhere in the volume, but were cited in the indexes of the later editions.

Around 1870, Julian began tracing the sources and accuracies of translations from Latin, Greek, and German, commenting on the texts, writing biographies of authors and translators of the hymns, and indexing the hymnals that included them.⁸ At some point he extended his task to include "every hymn published in any recognized Hymn Book in the English language."⁹ In 1879 he submitted a proposal for an 800-page commentary to John Murray III (1808-1892), publisher, whose non-fiction list included David Livingston's *Missionary Travels* (1857) and Charles Darwin's *Origins of the Species* (1859), *Dictionary of Christian Biography* (1877-1887), and *Dictionary of Christian Antiquities* (1876-1880).

When it became apparent that Julian's proposal would take upwards to twenty volumes, he and the publisher decided on a one-volume format consisting of hymn commentaries, biographies, published collections and hymnals all cross-referenced and indexed. Julian, with others, spent the next thirteen years writing, updating, editing, verifying, correcting, and alpha setting-up the complicated and intricate entries page by page, column by column, leading to the first edition.

The long-anticipated volume¹⁰ received a number

⁶See Nicholas Temperley* "the deluge of hymns," in his magisterial *Music of The English Parish Church*, two vols. (Cambridge, UK: Cambridge University Press, 1979), vol. 1: 297-302.

⁷London: Novello and Co., 1861, full music edition. A words-only edition appeared the previous year. For commentary on all editions see CDH entry, "Hymns Ancient and Modern."

⁸Julian's research was intended to counter inaccurate, incomplete, and anecdotal coverage in existing commentaries on hymns and their authors. The first to trace and document authors with dates of their publication was written by self-taught Baptist bookseller Daniel Sedgwick,* *A Comprehensive Index of Names of Original Authors and Translators of Psalms and Hymns, with the dates of their various works, chiefly collected from the original publications* (London: D. Sedgwick, 1860, 2nd ed., 1863). It is thought that most hymnists, including Julian, leaned heavily on his work. Julian calls him "the Father of English Hymnody" (DOH, 1037). See Appendix 2 for some titles of the many commentaries on hymns, including Isaac Kaufmann Funk's and Adam Willis Wagnall's 1891 catalog.

⁹A model format appears to be Edward H. Blicherstef's (1825-1906) commentary on the 400 hymns and 24 doxologies in his *Hymnal Companion to The Book of Common Prayer* (London: S. Low, Marston, Searle, & Rivington, 1870, rev. 1877, 1890).

¹⁰See Appendix 2 for an advertisement by publisher John Murray.

of critical, favorable reviews, including, "Dictionary of Hymnology" in *The Saturday Review*,¹¹ "A Dictionary of Hymnology" in *The Athenaeum*,¹² and "The Treasures of Christian Praise" in *The Critic*.¹³ The former, more scholarly and detailed, includes a demur of William Rawson Stevenson's (1823-1889) essay, "Missions, Foreign," DOH, pp. 738-759 (now considered groundbreaking global-hymnody coverage), "we have no hesitation in condemning the waste of valuable space squandered on this production, which, however otherwise interesting, is hymnologically worthless." The latter review, with more general coverage, declares the DOH "the Fujiyama among the lesser heights in the ranges of hymnological literature." However, it fails to mention limited coverage of North American hymnody.

The scope of the DOH is included the title page of the first edition:

Dictionary of Hymnology: setting forth the Origin and History of Christian Hymns of all Ages and Nations, with special reference to those contained in the hymn books of English-speaking countries, and now in Common Use; together with biographical and critical notices of their authors and translators, and historical articles on national and denominational hymnody, breviaries, missals, primers, Psalters, Sequences, &c., &c., &c.

The first edition (see image below) contained three million words, two million by the editor, and one million by the contributors.¹⁴ It included twelve pages of introduction and acknowledgments, followed by commentary on 30,000 hymns of the 400,000 hymns in 200 languages reviewed, and 5,000 biographies. In all there were 1,616 pages of body text, including 215 pages of indexes, set in fonts varying in size from 4 to 8 point, in a B5 page, a little larger than a 6 x 9 page.¹⁵ It was published by the aforementioned John Murray.

Julian's magisterial and detailed coverage is exemplified in his commentary on Charles Wesley's* "Hark, how all the welkin rings" (487). Alterations and selection of stanzas were made by George Whitefield* in his *Collection*,¹⁶ including changing the first line to "Hark, the herald angels sing." Nahum Tate* and Nicolaus Brady* in their *A New Version of the Psalms of David*¹⁷ constructed a

¹¹(London) April 23, 1892: 484-485.

¹²(London) No. 3358, March 8, 1892: 303-304. Advertisements for the DOH appearing in 1892 editions of *The Athenaeum* include endorsements and quotations from other reviews.

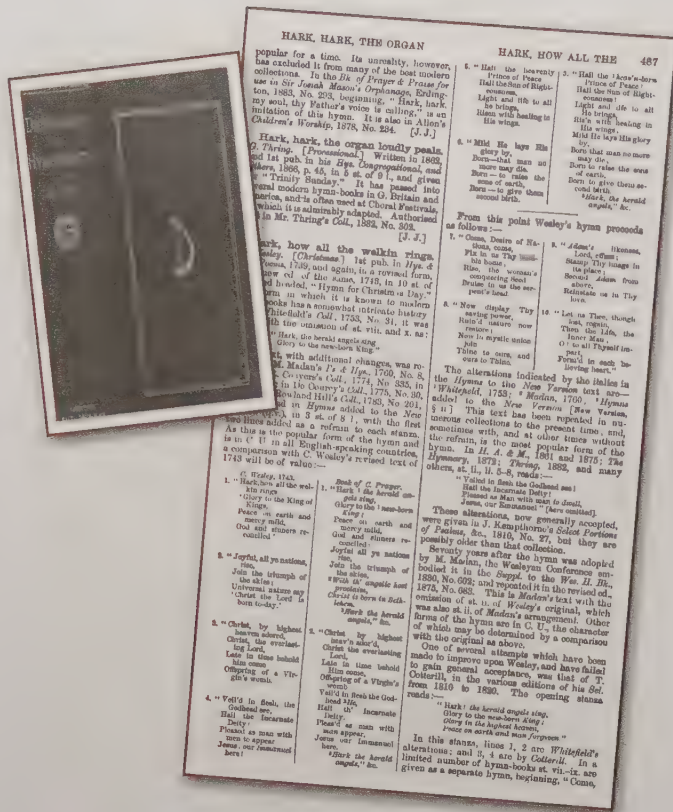
¹³(New York) May 7, 1892: 261-262.

¹⁴The title *Dictionary* that formerly designated an alpha-organized volume containing the etymology, spellings, definition of words, and their usage, was expanded in the nineteenth century to include reference books for arts and crafts, science, and religion. Julian's DOH parallels the development of George Groves' (1820-1900) *Dictionary of Music and Musicians* (London: Macmillan, 1879, 1880, 1883, and 1889).

¹⁵I gave my copy of the 1908 printing to the Pitts Library, Emory University. The binding was cracked, the boards of the cover were slightly curved making the volume look like a small loaf of dark bread.

¹⁶London: William Strahan, 1753.

¹⁷London: Richard Hett, 1782.



refrain using the first two lines of st. 1. Julian's detailed review of these changes and versions of the text is an example of his thoroughgoing coverage throughout the DOH, much of which has been reduced and redacted for inclusion in countless commentaries, lectures, sermons, and "research," more than occasionally without attribution. Julian's commentary also demonstrates the DOH's nearly consistent lack of commentary on the music of Christian hymns. For example, Wesley's Christmas hymn was sung to EASTER HYMN and other 77.77 tunes until it was matched to MENDELSSOHN (with refrain),¹⁸ which established the abiding form of the hymn and the preferred musical setting.¹⁹

¹⁸In 1856, William H. Cummings (1831-1915) created the hymn tune from the first twenty measures of the second movement, "Lied," of Felix Mendelssohn's *Festgesang* (Gutenberg Cantata), op. 68, no. 7 (1840).

¹⁹The DOH includes sparse commentary on the musical settings of psalms and hymns, avoids providing biographies of composers, yet provides some sources of the music. A notable exception is Julian's discussion of the interaction of music and dance, including appropriate bibliography, in his entry, "Carols," 205-213. In Julian's time, commentary on the music of Christian hymns was essentially the province of the musically trained who could write acceptable prose, for example, John Heywood (1841-1915), who published commentary and opinions on church music, especially congregational song in the periodical *The Choir and Musical Record*, and gathered them in one volume *Our Church Hymnody: An Essay and Review* (London: Simpkin, Marshall, and Co., 1881). One of the first musical companions to a specific collection was by William Cowan (1851-1929) and James Love (1858-1928), *The Music of the Church Hymnary and the Psalter in Metre: Its Sources and Composers* (Edinburgh: H. Frowde, 1901). The volume includes an alpha listing of tunes with their sources and composers, Anglican chants listed alpha by composer, special settings and amens listed by selection number, chronological listing of sources

Julian and others spent the next fifteen years preparing the *Revised Edition, with Supplement*, consisting of 1,768 double-columned pages, comprised of the first edition's 1,521 pages, Appendix I and Appendix II of the First Edition, plus a "New Supplement," a "Supplemental Cross Reference Index to Parts I and II (i.e., the two Appendixes) and the New Supplement," with a corresponding "Index of Authors and Translators." It took thirty-seven years in all²⁰ to complete this monumental work dealing with every aspect of hymnody known from its ancient beginnings through the first seven years of the twentieth century. There were reprints in 1908, 1915, and 1925, indicating a steady demand. A two-volume version of the 1907 edition was published by Dover (New York) in 1957.

What were the compelling reasons for producing a supplement?

THE BRITISH SOCIETY'S PERSPECTIVE

One of the founding and organizing principles of the British Society (founded 1936) was to produce a revised edition or a supplement to the DOH, as summarized in "The Society and its aims": "The first task to which the specialists of the Society are to address themselves is the preparation of a Supplement to Dr. John Julian's great *Dictionary of Hymnology*."²¹ The compelling reasons for revision were that 1907 edition was permanently out-of-print, and coverage was needed to account for the three-decade proliferation of hymns and hymnals.²² Further study by Millar Patrick,* editor of

of tunes in *Church Hymnary*, and biographies. Commentary on musical settings and biographies of composers appear in Charles W. A. Brooke's (d. 1926) *Companion to Hymns A&M* [Ancient & Modern] [old edition] (London: Sir Isaac Pitman and Sons, 1914); and James Moffatt (1870-1944) and Millar Patrick,* *Handbook to The Church Hymnary* (London: Oxford University Press, 1927), with "Introduction" to the music by G. Wauchope Stewart (fl. 1898-1914) and commentary on tunes by William Cowan (1851-1929). Further, DOH editors and contributors tended to avoid commenting on prevailing controversial issues in the music of hymnody, particularly musical tastes, congregation and the choir, congregation vs. the choir, and secular invasions of church music. Julian's coverage of Ira Sankey,* 994, 1698, is remarkably unprejudiced, given the propensity of most late-nineteenth-century hymnists on both sides of the pond to relegate that composer/singer/song leader to an unpleasant afterlife.

²⁰While there were numerous reviews of DOH, including the three previously cited, along with countless citations and published excerpts, there appears to have been no thorough study. The sole residue of Julian's work appears to be the John Julian Archives, British Library, London, which, according to the catalog description, includes over 2,000 hymnals, mainly British with some American. Material dates from the eighteenth and early nineteenth centuries, with a few seventeenth-century examples. There are also eleven volumes of hymnal broadsides and press cuttings, 1794-1917, with an index and manuscript notes. The materials were gathered by John Julian and presented initially to Church House, London, which in 1949 donated them the British Museum library that is housed in the British Library. Notes related to the DOH are held in the Music Collection.

²¹*Bulletin* 1 (Oct. 1937): 3.

²²For example, DOH, rev. 1907, only provides two paragraphs

the *Bulletin*, and others, discovered enough flawed and outdated information in the two editions to a call for a full revision which led to an invitation to the American Society to consider jointly producing a revised edition.

THE AMERICAN SOCIETY'S PERSPECTIVE

The rationale for a supplement to DOH from an American perspective, was included in studies totaling 66 pages²³ written by William Walker Rockwell,* church historian and librarian, Union Theological Seminary, NYC, and first Fellow of the Society (1942). He describes in remarkable detail the DOH's failings, including the scant coverage of North American hymnody (notably no mention of Canadian hymnals and hymn writers) in the 1892 edition (5½ pages),²⁴ two additional pages were added in the 1907 revision,²⁵ and relatively little commentary on American hymns and their writers.²⁶ Rockwell calls for extended coverage of hymnic developments in the United States since Louis F. Benson's magisterial²⁷ *The English Hymn* (1915).²⁸ Rockwell's

.....
of general coverage of *The English Hymnal* (Oxford, UK: Oxford University Press, 1906) along with commentary on a few of its hymns. While a number of studies of strands of British hymnody and hymnal companions were published just prior to DOH, rev. 1907, the only general history of English hymns did not appear until C. S. Phillips,* *Hymnody Past and Present* (London: SPCK, 1937).

²³“Suggestions Concerning the Proposed Revision of Julian's *Dictionary of Hymnology*, A Report to the Executive Committee of The Hymn Society of America” (Jan. 1938), twenty pages, plus a four-page supplement; and “New Topics and Points of View That Might Be Considered in Planning the Proposed Revision of Julian's *Dictionary of Hymnology*, A Second Report to the Executive Committee of The Hymn Society of America” (Feb. 1938), 42 pages.

²⁴Which was sufficient according to one British reviewer who commented, “it effectively surmises all, or nearly all, that can be told of Transatlantic hymnwriting from the year 1706 onward” (*The Saturday Review* [London] April 23, 1892): 484.

²⁵While Louis F. Benson* is not mentioned in the 1892 edition, his work as editor of the *Presbyterian Hymnal*, 1895, is cited in the 1907 revision. Benson, in his monumental 624-page *The English Hymn* (New York: Hodder and Stoughton, 1915) only cites Julian 21 times, often critical, mostly by passing reference.

²⁶Most of these were by Frederick M. Bird (1838-1908), an American Lutheran pastor, celebrated hymnologist, hymnal editor, columnist, who wrote a number of uneven entries for DOH (1892). He is thought to have held the largest hymnal collection in the United States which in 1888 was given to Union Theological Seminary, New York City (see “Frederic Mayer Bird Papers, 1846-1910,” Burke Library, Union Theological Seminary). Bird became an Episcopal priest and served as chaplain and professor of Psychology, Christian Evidences, and Rhetoric at Lehigh University, Bethlehem, Pennsylvania. Paul Westermeyer,* FHS, in his excellent entry on “Lutheran hymns and hymnals, USA” closes his brief coverage of Bird with a one-liner: “Lutherans lost Bird to the Episcopal Church.”

²⁷Benson was the first to trace the published hymnody of African American churches (*The English Hymn*, 305-307). Paul R. Powell's,* FHS, “Louis F. Benson, the 1895 *Presbyterian Hymnal* and Twentieth-Century American Hymnody” (Ph.D., Drew University, Madison, NJ, 1998) includes a biography and a critical study of Benson's works. The CDH includes Benson's biography and an entry on the Benson Collection, Princeton Theological Seminary Library, Princeton, NJ.

²⁸This appears less urgent due to recently published studies of US hymnody including Edward S. Ninde's (1866-1935) *The Story of the*

annotated list of recommended entries includes hymns in liturgy, publishing of hymns, choir schools, the music and musicians of hymnody. And he convincingly makes the case and visions an encyclopedia, rather than a dictionary, of hymnology. Rockwell's largely neglected essays constitute the most complete analysis of and statement on the then-present status and future of US hymnological studies.²⁹ Nevertheless, it did not alter the American Society's plans to co-publish a revision of the DOH with the implicit understanding it would include an undefined major coverage of American hymnody.

WORKING TOGETHER, BRIEFLY

In the spring of 1939, Millar Patrick,* the British Society's editor, traveled to Canada and the United States “in the interest of the projected extension of Julian's *Dictionary of Hymnology*.”³⁰ During his visit to the American Society in New York City that Society unanimously approved a proposal³¹ for co-publishing a revised DOH. Patrick reported on his trip, including the agreement, to the British Society meeting in Kings College, Cambridge, July 10-14, 1939, which apparently approved the project.³² Patrick and Henry Wilder Foote

.....
American Hymn (New York: Abingdon Press, 1921), several hymnal companions, including Robert G. McCutchan's* *Our Hymnody* [*The Methodist Hymnal*, 1935], (New York: Abingdon, 1937), and more significantly, Henry Wilder Foote's* then forthcoming general history, *Three Centuries of American Hymnody*, (Cambridge, MA: Harvard University Press, 1940; repr. Hamden, CT: Archon Books, 1961) in preparation since his lectures on “American Hymnody” delivered in the Harvard Summer School, 1936. For the bibliography of early to mid-twentieth-century hymnic publications see Paul A. Richardson's*, FHS, CDH entry “Hymnological research, USA*.” Rockwell does not mention recent coverage of Canadian hymnody by Alexander MacMillan,* *Hymns of the Church. A Companion to The Hymnary of the United Church of Canada* (Toronto: The United Church Pub. House, 1935, repr. 1965), that includes brief coverage of nineteenth- and early- twentieth-century hymnwriting in Canada, from Frederick George Scott* to Charles Venn Pilcher,* 297-302.

²⁹The aforementioned absence of substantive sourcing and commentary on the music of hymnody in the DOH, and Benson's and Foote's research and commentary led the American Society to undertake a project to publish the tune name, sources, and composers of 2,600 tunes it had identified in 27 recent US and Canadian hymnals. After some attempts by J. Vincent Higginson (1895-1995), chair, to publish this, the Society referred members to an index prepared by Emery C. Fritz (1893-1959) of some 3,600 inclusions of tunes in the 27 hymnals (THE HYMN 5:2 [April 1954]: 67).

³⁰*Bulletin* 8 (July 1939): 3.

³¹This proposal was included in the *Bulletin* 8 (July 1939) and in the minutes of the American Society's Executive Committee for May 9, 1939. Both versions included an important disclaimer: “It shall be understood that The Hymn Society of America Incorporated, itself shall not become financially responsible for the cost of the undertaking.”

³²The HSA Executive Committee minutes for May 9, 1939, include a proposal, which it is not clear the British had seen or approved, to produce a two-volume work; volume one consisting of the uncorrected 1892 first edition; volume two would include the 1907 supplement and additional material reflecting developments in the UK and North American since 1907. Each volume would be approximately the size of the 1892 edition.

Jr.,^{*33} FHS, were named editors of a revised DOH by their respective societies. World War II began six weeks later and conversations were suspended.

Foote apparently worked on the project during the war years (1939-1945). Using the broad ecumenical content of Rockwell's critique of the DOH and his own *Three Centuries of American Hymnody*, he compiled a list of 167 essays to be commissioned for inclusion in the proposed supplement.³⁴ A number of essays were completed,³⁵ some of which were sent to the British Society. Upon learning the proposed Julian supplement would not include any US essays, Foote gave the typed script of his 270-page magisterial "American Unitarian Hymn Writers and Hymns"³⁶ to several libraries.³⁷ Foote also wrote a 29-page essay on "The Task of the Hymn Book Editor." Page 16 of his edited manuscript contains this interesting insert:

Editors may be tempted to make some alterations . . . In this he is only following the practice of many generations of hymn book editors, but the problems involved are so various, so complicated, and often so controversial that the reader is referenced to a separate essay on the subject entitled "The ethics of hymn tinkering."

In 1948 the British Society, under new leadership including Erik Routley,* editor of the *Bulletin*,³⁸ apparently without consulting the American Society, began to consider going its own way. Routley laid out the plan in his essay "Julian" appearing in the July 1949 issue of the Society's *Bulletin*.³⁹ In summary, it calls for a study

³³It is not clear when the Executive Committee named Henry Wilder Foote Jr.* the American editor. A list of the Executive Committee in THE HYMN 4:4 (Oct. 1953), 130, includes "Henry Wilder Foote, D. D. Cambridge, Massachusetts (Julian Revision)."

³⁴See Appendix 6 for the titles/subjects of the proposed essays. The list does not include Native American hymnody, which Foote gives two pages in his *Three Centuries of American Hymnody*. It appears that Foote and Higginson, the latter the author of *The Hymn Society paper Hymnody in the American Indian Missions*, were unaware of William Rawson. Stevenson's (1823-1889) previously cited entry "Missions, Foreign" (Julian, 1892, 1907) 739, which traces hymnic developments essentially in the vast British empire, including the translation, transliteration, compiling and publishing of Euro-Anglo-American hymns for native peoples in Greenland, Labrador, and Western Canada in the nineteenth century: including hymns in Cherokee, Creek, Seneca, Ojibwa, Choctaw, and Dakota. The article, based on correspondence between the author and missionaries, also traces activity in Mexico and Central and South America. According to the author, Southern Baptists, who were active in Brazil, did not answer their mail. See Appendix 2, page 23, for a reviewer's opinion of Stevenson's work.

³⁵The essays were set aside when the project was re-defined as an index of hymnals published in North America. Most of the essays are held in The Society's archives in the Ohio State University Library, Lima, Ohio, Tina M. Schneider (b. 1973), archivist. Some commentaries in *hymnary.org* include excerpts from the essays.

³⁶Cambridge, MA: n.p., 1959.

³⁷The title page is included in Appendix 7.

³⁸Editor's note: The British Society's journal is called *Bulletin*; the American Society's journal is called THE HYMN.

³⁹Routley's closing paragraph is a classic "Don't call us, we'll call you": "Our friends in America will, we hope, be interested in these matters. We hope they will feel able to co-operate with us in the later

of the DOH 1892 and 1907, to ascertain from British perspectives what needed to be updated and revised, and to help determine the content of a supplement. The remaining pages would be given over to North American entries.

AMERICAN SOCIETY'S REACTION

Not surprisingly the leadership of the American Society expressed concern⁴⁰ and sent their executive secretary, Reginald L. McAll (c. 1879-1954) to visit the British Society meeting in Manchester College, University of Oxford, July 18, 1951, for clarification of exactly what US coverage would be included in a supplement. He was assured that there would be significant inclusion of American hymns, authors, and hymnals which came by way of a resolution prepared by supplement editor, Leslie Henry Bunn (1899-1971),⁴¹ and unanimously approved by the executive committee: the Julian Revised "shall include all the hymns contained in the twenty-seven current books of Canada and The United States." It was pointed out that this definition confirms the policy of including those evangelistic songs⁴² found in the twenty-seven books, thus making it possible to secure consistency in this respect throughout the *Dictionary*.

Henry Wilder Foote Jr. continued to receive and edit the commissioned essays until 1954 when John Murray V (1884-1967), publisher, put a cap on the number of pages for a revised DOH, which ruled out including a significant amount of new American material. Foote resigned as editor the next year⁴³ and was replaced by Leonard

..... stages of the work; probably their distance from us will make it unlikely that they will be called in for the preliminary hack-work which I have been describing. But they may be assured that we shall consult them at every stage and rely on them for their indispensable help in our adventure. Erik Routley, "Julian," *Bulletin* 48 (July 1949): 97.

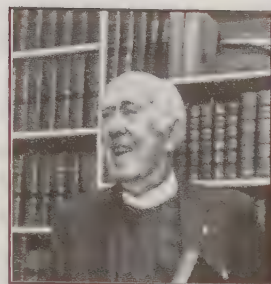
⁴⁰See letter from Ruth Ellis Messenger,* FHS, to Leonard Ellinwood, Dec. 4, 1949, in Appendix 5, expressing concern about the amount of American content in a *Supplement*, having been informed the previous year by Erik Routley,* new editor of the HSGBI *Bulletin*, about plans for that Society to maintain editorial control of the project.

⁴¹McAll mentions that Erik Routley, editor of the *Bulletin*, attended the meeting. Bunn's resolution, which was unanimously approved, appears to run counter to Routley's views regarding American participation as "late in the process" expressed in his aforementioned "Julian" article. See Appendix 4, Reginald L. McAll, "HSA Executive Secretary visit to HSGBI" (THE HYMN 2:1 [1951]: 29-30).

⁴²In this context *evangelistic songs* is a euphemism for *gospel songs*, an anathema and the root cause of hymnological colic for many members of the British and American Societies. It was the central issue in an ecclesial-worship cultural war that continued on both sides of the pond into the 1980s, when uneasy truces were made. In time, those truces gave way to capitulation to the many faceted offerings of the religious pop music industry. But that's another story!

⁴³Other contributing factors to his resignation include commitments to other projects. Between 1956 and 1960, Foote had an extended exchange with Ellinwood about the contents of the dictionary. Foote's Feb. 15, 1956, detailed letter to Ellinwood was in response to a long letter from Ellinwood (Nov. 30, 1955) that posed many questions about the dictionary's content and editorial process. Foote usually refers to the project "to be published" or "hope to be published." Foote says he hopes the North American dictionary will include every hymnal

Ellinwood (1905-1994), distinguished music historian, hymnologist, *de facto* editor of *Companion to The Hymnal* 1940,⁴⁴ and Head of the Humanities Section of the Library of Congress Subject Cataloguing Division in the Library of Congress.⁴⁵ In his "Guest Editorial: *A Dictionary of American Hymnology*,"⁴⁶ Ellinwood cites a *Prospectus* for a *Dictionary of American Hymnology* prepared by The Society's Executive Committee which he apparently used to set the course for a freestanding DAH. He offered his version of the origin of the joint publishing conversations,⁴⁷ not surprisingly from a librarian's perspective.⁴⁸ Ellinwood, who was a full-time librarian, realized he lacked the time and editorial assistance to edit the essays in hand⁴⁹ and those to come, as well as oversee indexing all the hymnals and songbooks published in Canada and the United States, (except for those in non-Roman script and privately published collections) beginning with the *Bay Psalm Book* (1640).



Ellinwood, c. 1988

.....
published in the United States, listed by denomination, with a separate list of commercial hymnbooks.

⁴⁴*The Hymnal 1940 Companion* (New York: Church Pension Fund, 1949, 1951, 1956).

⁴⁵The Society's intention to continue with plans for jointly publishing a revised DOH is seen in the editor's column announcing Ellinwood succeeding Foote as chair of the DOH supplement and mentions essays on US denominational hymnody ready to forward to HSGBI editor Leslie H. Bunn (THE HYMN 7:1 [Jan. 1956]: 3).

⁴⁶THE HYMN 7:3 (July 1956): 73, 78.

⁴⁷Ellinwood either ignored or was unaware of Rockwell's critique, the joint-publishing agreement, and the British Society's assurance to include coverage of twenty-seven US and Canadian hymnals.

⁴⁸Quoting Ellinwood: "A decade or so ago, in casual conversation, the thought was expressed that to really live up to its name The Hymn Society of America ought to embark on an extensive lexicographical project which would provide a ready answer to the many vexing questions about hymns with which every librarian is assailed almost daily. Surely a national society in this prosperous land could provide the basic reference tools in its own subject field! Unfortunately, it gradually became apparent that limitations set by the publisher would prevent the Revised Julian from including much more American material than those few hymns which have found their way into English hymnals. Consequently, about two years ago, the suggestion was made at a meeting of the American Committee on the Revision of Julian's *Dictionary of Hymnology* that we consider the preparation of an American dictionary, which would complement the Revised Julian in such a way that between the two resultant volumes the entire field, both native and foreign, would be thoroughly covered. The first public notice of this suggestion, in The Hymn Society's Summer Newsletter, 1955, brought several prompt and interested responses from our English colleagues. For a progress report, primarily on indexing hymnals see "Julian Revision Committee," *The Hymn Society Annual Report, Thirty-Fifth Annual Meeting* (May 11, 1975).

⁴⁹*Hymnary.org* sources for biographies; hymn commentary, and essays appear to consist of excerpts from the draft entries in the aforementioned DNAH; general articles, commentary on hymns, and biographies from the DOH; the *Psalter Hymnal* [1987] *Handbook* (Grand Rapids, 1998), and new material hymns and biographies contributed by the staff and knowledgeable persons, including biographees' family members and associates.

Ellinwood, assisted by Elizabeth Lockwood (ca. 1905-1990) and a host of volunteers, untiringly spent three decades entering the appropriate data on IBM punch cards, 700 boxes in all.⁵⁰ The indexing of hymnals was halted in 1978. A microfilm version of the cards, some 179 reels, was produced in 1983.⁵¹ Upon Ellinwood's retirement in 1984, Mary Louise VanDyke,* FHS, and volunteers completed the indexing of a total of 4,876

hymnals.⁵² Paul R. Powell, FHS, supervised keying the data, leading to the publication of a CD-ROM in 2003. In 2009 the content of the CD-ROM was added to *hymnary.org*.⁵³ The indexing continues.

BRITISH SOCIETY'S REACTION

The British Society's attempts, under three editors spanning four decades, to produce a supplement to, or replace, the DOH⁵⁴ was given the death knell by Bernard S. Massey,* editor of the *Bulletin*, when he declared the project was "beyond contemplation, let alone completion."⁵⁵ Thus, the British efforts appeared to have ended.

.....
⁵⁰Data was entered directly on the cards with the intention of punching it in at a later date. That computer technology became outdated and the data was never entered.

⁵¹Leonard W. Ellinwood, project director and ed., Elizabeth Lockwood, assoc. ed., *Bibliography of American Hymnals: Compiled from the Files of the Dictionary of American Hymnology: A Project of The Hymn Society of America, Inc.* (New York: Hymn Society of America, 1983). Microform, 179 reels. Leonard W. Ellinwood, project director and ed., *First Line Index, Dictionary of American Hymnology: A Project of The Hymn Society of America, Inc.* (New York, 1984). Microfiche, 21 sheets. Index edited by Mary Louise VanDyke (New York: Hymn Society in the United States and Canada, 1997-2004).

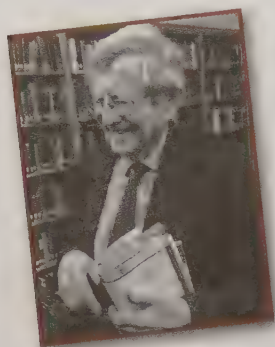
⁵²Mary Louise VanDyke adds the following to the record: There are two people who need to be recognized. To my knowledge neither Don VanDyke nor David Goldberg are given mention anywhere. When over a million cards from D.C. were dumped on the back driveway of First Church during a heavy rainstorm it was Don VanDyke who carried them inside, down the stairs, unpacked them, and properly organized them. The advice and help of Oberlin Library Technician David Goldberg was invaluable; he researched the best platform for digitizing all the data on the cards and set it up for us. Then, when packages of five heavy boxes of IBM cards went out to volunteers all over the country, it was Don who boxed them up, addressed, and mailed all of them for us. And David helped Paul Powell and me write the instructions that went out to volunteers for inputting the data. David and Don stayed with the project to the end. (Mary Louise VanDyke e-mail to Carlton R. Young, April 3, 2016.)

⁵³See, Tina Schneider, "Dictionary of North American Hymnology Overview and History" and "Dictionary of North American Hymnology: A Brief History and a Glimpse Forward." This site also includes pdfs of articles about the development of the DNAH.

⁵⁴J. Richard (Dick) Watson* sets forth the tortuous trail in the "Editors' Introduction" to the CDH, linked off the CDH home page. For example, when work ceased in 1971, it consisted of typed up entries on 720 hymns and 112 authors, covering hymnbooks up to and including the Anglican *Hymn Book of 1965*. That work is included in the Pratt Green Collection, Durham University Library Special Collections Catalogue, Durham, UK.

⁵⁵*Bulletin* 13:5, no. 190 (Jan. 1992): 99.

Enter Dr. Watson!⁵⁶



Watson, 2016



Caricature by Caroline Mortlock,
a Durham undergraduate, 1983.
Used by permission.

The project was revived in 2001, when J. Richard Watson,* newly retired Professor of English literature, University of Durham, and preeminent hymnologist, began work on a handbook for Canterbury Press containing 1,000 hymns by 500 authors. Watson obtained research grants for travel, including attending the three Societies' (HSUSC/HSGBI/IAH [Internationale Arbeitsgemeinschaft für Hymnologie]) Halifax, Nova Scotia, Canada, Conference, 2003, where he recruited authors, including C. Michael Hawn,* FHS, who has contributed twenty entries on African hymnody. Watson employed a research assistant, Emma Hornby,* then a graduate student at the University of Durham, now reader in music, University of Bristol, and co-general editor of CDH; Jeremy Dibble,* professor of music, University of Durham, was named music editor. Watson moved the project significantly beyond Euro-Anglo traditions and repertoires by naming Colin Gibson,* Australasian editor; Margaret Leask,* Canadian editor, (2002-present); Bert Polman,* US editor (2005-2011), succeeded by Carlton R. Young,* FHS (2011-present).

By 2009 the project had progressed beyond the proposed handbook towards the long-expected successor to the DOH. Watson, in consultation with Colin Gibson, placed the project with Canterbury Press.⁵⁷ Thus the title, *Canterbury Dictionary of Hymnology*. Watson also obtained numerous grants from an impressive number of foundations and charitable organizations, as shown

⁵⁶Watson's dedication, skilled and flexible management, and determination to maintain Julian's global perspectives rescued a project that was doomed to be yet another, probably final, failed attempt to supplement Julian, into a living and vital contribution to the store of knowledge and a magisterial resource for generations. Further, he guided its release from the limitations of print and brought it into the digital age. It is no exaggeration to state, as I have on several occasions, that the appearance of *The Canterbury Dictionary of Hymnology* moves English-language hymnological research and commentary from the post-Julian era to the Watson era.

⁵⁷The present online format was designed by webmaster, James Jirtle, an American graduate student, who converted hundreds of pages of hard copy to a digital format which were closely read by the editors.

on the CDH home page.⁵⁸ Writers with special expertise were commissioned to update Julian and supply hundreds of new entries and biographies. Regarding the former, it took the best part of a year to complete the 6,000-word update and revision of "Latin hymns." Watson's own 1,000 skillfully-written, carefully-researched commentaries and biographies uniquely combine his literary skills and theological insights.⁵⁹

The CDH presently contains 2 million words, over 4,600 individual entries prepared by more than 300 authors from over 30 countries. Its content is renewed twice a year. The official launching of CDH took place October 22-23, 2013, in Bristol, UK.



CDH editors, Bristol, UK, October, 2013

Present

In June 2011, I accepted Dick Watson's invitation to assume the US editorship, an invitation prompted by the inability of my distinguished predecessor, the late Bert Polman,* to continue as US editor. My first major task was to assist the general editors in updating Dr. Polman's 200 draft bibliographies and hymn commentaries,⁶⁰ and

⁵⁸CDH Homepage: <https://hymnology.hymnsam.co.uk/>

⁵⁹Dick Watson's commentaries often raise issues which may spark the reader's ire and/or imagination. For example, in the commentary on Georgia Harkness's classic "Hope of the world," based on the theme of the Second Assembly of the World Council of Churches, Evanston, Illinois, 1954, "Christ the hope of the world," Watson reiterates the topic of intense debate at the Assembly, which continues today, is "Christ, the hope of the world" also "the hope of non-Christian peoples?"

⁶⁰I researched using my modest library, Nicholas Temperley's, FHS, magisterial Hymn Tune Index, companions to recent denominational hymnals, web searches, downloading and comparing commentary and sources from two or more independent sites, including the CDH, *HathiTrust*, Archive, and hymnary.org. The HSUSC site links to back issues of THE HYMN in *HathiTrust*. Deborah C Loftis's,* FHS, *The Hymn Index*, 2 vols., 1949-1981, and 1982-1997, is invaluable in searching back issues. Two suggestions based on CDH authors infrequent use of citing or quoting from THE HYMN or Papers of the Society: 1) Deb's index needs to be updated into a third volume with all volumes linked from The Society's home page. 2) The Society's home page also needs to include instructions on accessing issues of THE HYMN through ProQuest and EBSCO. I use The British Library English Short Title Catalogue (ESTC) to verify editions and the Library of Congress Names (id.loc.gov/authorities/names.html) to verify the spelling and dates of persons, publications, sources, and places. I regularly access a dozen or so academic, municipal, and national libraries. Contributors'

to work with authors to complete entries commissioned by Polman and the general editors. My second task was to identify additional entries and biographies.⁶¹ I was greatly assisted by two Pauls⁶² (neither with names which are preceded with *saint*); Deb Loftis,* FHS; David Music,* FHS; and Michael Hawn,* FHS.⁶³ I organized my task into six categories:

1. Hymn texts
2. Hymns, musical settings
3. Biographies
4. Denominational and other religious groups' hymnic histories
5. General articles, surveys
6. Other

Authors and editors of recent and in-progress publications and projects,⁶⁴ their students and colleagues,
.....

copy is verified by checking each citation against at least two sources for accuracy of titles, dates, editors, and publishers. Along the way, more than occasionally, I find additional information to run by authors, who often respond with more information. While some entries go through one or two revisions, others may take ten or more. The edited entries are forwarded to Dick Watson who gives a close read (and usually improves), and then posts on the CDH site.

⁶¹I spent the first two months revisiting general histories of US hymnody published in the twentieth century, including the bibliographies and first-line indexes in Louis Benson's *The English Hymn*; Waldo Seldon Pratt, *Musical Ministries*, 3rd ed. (New York: Fleming H. Revell, 1914), especially 163-198, "A history of English Hymnody;" Henry W. Foote's,* FHS, impressive but largely ignored, *Three Centuries of American Hymnody*, and the massive first attempt to combine historic contexts, commentary on the words, music, and biographies, the not-always-reliable two volumes of *American Hymns Old and New*, Albert Christ-Janer (1910-1973), Charles W. Hughes (1900-1990), and Carleton S. Smith (1905-1994), (New York: Columbia University Press, 1980). In addition I read standard textbooks and surveys, for example the late William J. Reynolds's,* FHS, *Survey of Christian Hymnody* (New York: Holt, Rinehart, and Winston, 1963), 5th ed., Paul A. Richardson,* FHS, and Millburn Price (b. 1938), (Carol Stream, IL: Hope Publishing Co., 2010); David Music's,* FHS, detailed bibliography and commentary, *Christian Hymnody In Twentieth-Century Britain and America: An Annotated Bibliography* (Westport, CT: Greenwood Press, 2001); and recent hymnal companions, including the one-of-a-kind three-volume *Companion to The Hymnal 1982*, ed. Ray Glover* (New York: Church Hymnal Corp., 1990, 1994), and Paul Westermeyer's,* FHS, *Companion to the Evangelical Lutheran Hymnal* [2006], (Minneapolis: Augsburg Fortress, 2010).

⁶²Paul A. Richardson,* FHS, and Paul Westermeyer,* FHS.

⁶³Four out of five are Southern Baptists. Notably, the half-century contributions of Southern Baptist hymnic scholars and their students are foundational for most recent research in US hymnody.

⁶⁴For example, C. Michael Hawn,* FHS, whose column "History of Hymns" was inherited from William J. Reynolds, FHS, features 550 commentaries on a wide-range of hymns, authors, and composers in theological and cultural perspectives; Paul Westermeyer, FHS, who survived writing the 946-page *Companion to ELW* in just over a year; Joseph Herl (b. 1959), fresh from covering the worship wars in early Lutheranism, now editing the forthcoming *Historical Companion to The Lutheran Service Book* [2006], and Carl P. Daw Jr.,* FHS, recently freed from the hymnic albatross named *Glory to God: A Companion* (Louisville, KY: Westminster John Knox, 2016). And special word of recognition and thanks to Nicholas Temperley,* FHS, who, with others, especially Joseph Herl, spent twelve years creating *The Hymn Tune Index* (HTI), the most comprehensive hymnological source developed since Julian. Incidentally, it is also a splendid resource for tracing the sources of hymns, authors, and variants of first lines. It's available to

librarians and archivists⁶⁵ have been especially helpful in tracking down and verifying sources. Of the invitations sent to 64 very busy authors, only two declined.⁶⁶ As of this date I have in progress one major entry and a bundle of biographies.

US entries, on a variety of topics which may run from a few paragraphs to several thousand words, attest to the diversity and complexity of US denominational hymnody: for example, Anne Yardley's (b. 1950) 5,800-word "Universalist, Unitarian Hymnody, USA;" David W. McCormick's (b. 1928) 11,500-word "Presbyterian Hymnody and Hymnals, USA;" Paul Westermeyer's 9,000-word "Lutheran Hymns and Hymnals, USA," and Alan J. Hommerding's (b. 1956) 6,500-word "Roman Catholic Hymnody, USA."

Some entries are devoted to non-English Euro-American hymnody, for example, Geoffrey M. Twigg's (b. 1951) 6,000-word entry on the Swedish-language "Evangelical Covenant Church Hymnody and Hymnals."

Other entries relate to the diverse musical styles and languages in US religious song: "Asian and Asian American Hymns in USA Hymnals" by Lim Swee Hong (b. 1963); "African American Hymnals" by Melva W. Costen*; "Latin American Hymnody, USA" by Diana Sanchez-Bushong (b. 1960); and "Native American/First Nations Peoples of North America: Their Christian Hymns" by S T Kimbrough Jr.*

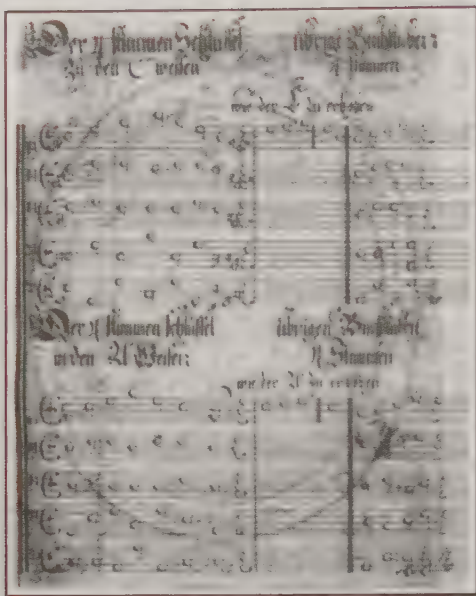
Many entries explore special topics or historical contexts and developments: for example, Sandra Jean Graham's 4,400-word "Fisk Jubilee Singers" (complete with a portrait of the Singers in 1876, their names and dates); and "Ephrata Cloister Hymns" by L. Allen Viehmeyer (b. 1942) and Hilde Binford (b. 1961), which includes the following page from the manuscript hymnal written in 1746, and dedicated to Ephrata founder, Conrad Beissel (1691-1768).⁶⁷ This is one of several very rare examples of Ephrata calligraphic art.

.....
every hymnic creator, consumer, commentator, editor, minimal and maximal, and it's free! No subscriptions, no commercials!

⁶⁵I requested and received scans of items in Pitts Library, Emory University; Bridwell Library, Perkins School of Theology, Southern Methodist University (SMU) (Tim Binkley [b. 1963], archivist); The Newbury Library, Chicago; and The Sibly Library, Eastman School of Music, Rochester, NY, that has an extensive streamed and downloadable collection of American Music along with a large hymnal collection. As an emeritus professor of Emory University I can access their libraries' extensive digital resources. Robert Canham, secretary of the British Society has been very helpful in supplying scans of early issues of their *Bulletin*.

⁶⁶See Appendix 3 for a list of current members of The Hymn Society in the United States and Canada who were contributors to *The Canterbury Dictionary of Hymnology*, as of July 2015.

⁶⁷Beissel also contributed the first music treatise to be published in the United States; it includes the compositional guidelines that he followed and commentary on performance practice.



Page from the Ephrata manuscript dedicated to Conrad Beissel

There are multiply entries on publishing congregational song, for example, David Music's,* FHS, and Paul A. Richardson's,* FHS, 9,000-word "Publishing and Publishers, USA" that surveys published hymnody from the *Bay Psalm Book* (1640), to electronic publishing. Their coverage is amplified by brief entries of a variety of publishing houses, for example "GIA Publications, Inc." by Michael Silhavy;⁶⁸ and "Lorenz Corporation" by Carlton R. Young,* FHS, that along with Hope Publishing Co. (entry forthcoming), are the oldest remaining US family-owned music publishers.

Commentary on historically significant collections and hymnals are also featured, for example, the entry on the first collection published in Colonial America for use in Anglican worship, "John Wesley's (1703-1791) *Collection of Psalms and Hymns*,"⁶⁹ by Robin Knowles Wallace (b. 1952) and Carlton R. Young,* FHS; and seminal volumes such as B. F. White (1800-1879), and Elisha J. King's (1821-1844) shaped-note collection, *The Sacred Harp*,⁷⁰ by Clark Kimberling,* Philip Schaff's (1819-1893) seminal anthology *Christ in Song*⁷¹ by Dick Watson; Asahel Nettleton's* *Village Hymns for Social Worship*⁷² by Paul H. Hammond (b. 1945); and more

⁶⁸GIA editors, Michel Silhavy (b. 1963), Robert (Bob) Batastini,* FHS, and J. Michael Raley (b. 1952); and authors Peter Cutts,* C. Michael Hawn,* FHS; Loh I-to,* FHS; Paul A. Richardson,* FHS; and Paul Westermeyer,* FHS, have made significant contributions to hymnic scholarship and bibliography. In my view, *New Songs of Celebration* (Chicago: GIA, 2013), gen. ed. C. Michael Hawn,* FHS, is the most important general volume on congregational song to appear in the last quarter century. Contributors include James Abbington,* FHS; John L. Bell,* FHS; Emily R. Brink,* FHS; Kathleen A. Harmon (b. 1944); Lim Swee Hong; Deborah Carlton Loftis,* FHS; David W. Music,* FHS; Greg Scheer (b. 1966); and Pablo Sosa.*

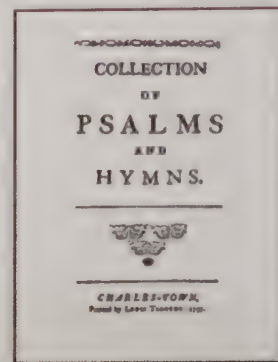
⁶⁹Charlestown, SC: Lewis Timothy, 1737.

⁷⁰Philadelphia: S. Collins, 1844.

⁷¹New York: Randolph, 1869.

⁷²Hartford, CT: Goodwin and Co., 1824.

recent and still controversial *Lutheran Book of Worship* (LBW)⁷³ by Jonathan Wessler (b. 1984). My goal is to include an entry on each of those collections considered pivotal in its generation and beyond.



John Wesley, 1737

Other entries deal with the diversities of contexts in which hymns are written and sung: for example, Marty G. Bell's (b. 1957) 3,800-word "Great Awakenings, USA" and the 11,800-word study on the development of recent "Christian Popular Music, USA," by Monique M. Ingalls (b. 1981), Andrew Mall (b. 1978), and Anna E. Nekola (b. 1974). The latter includes a major section on the music recording industry.

The crafts for creating congregational song, hymn writing, and composing tunes, are explored by John Thornburg, FHS, and Lim Swee Hong, respectively.

Coverage of the pedagogy of hymnody includes entries on schools of church music and seminaries whose curricula have or had a strong emphasis on congregational song and whose libraries have significant hymnological holdings: for example, "Perkins School of Theology, SMU" (entry in progress); "Boston University School of Theology" by Carl P. Daw Jr., FHS; "Southern Baptist Theological Seminary School of Church Music" by Paul A. Richardson, FHS; and "Union Theological Seminary School of Sacred Music, New York City" by Paul Westermeyer, FHS. This coverage also includes Carol Doran's* forthcoming essay on "The Teaching of Hymns."

There are major entries on the unique contributions of US hymnody, for example: "Camp Meeting Songs" by Richard H. Hulan, "The Gospel Hymn" by Harry Eskew, "Southern Gospel Music" and "Singing School" by Stephen Shearon (b. 1955), "African American Spiritual" and forthcoming entry "African American Urban Gospel" by Melva Costen, and "The Social Gospel Hymn, USA" by Eileen M. Johnson* and Daniel C. Damon,* FHS.

Other entries consider hymns in choral and organ literature, for example, Ryan Luhrs's (b. 1982) 1,000-word "Hymn Anthem," which uniquely⁷⁴ considers choral settings of hymns, words and music; "Organs and Hymnody, USA" by Benjamin A. Kolodziej (b. 1976),

⁷³Minneapolis: Augsburg, 1978.

⁷⁴*Grove Dictionary of Music Online* only mentions "The Hymn Anthem" in its extended "Anthem" entry.

that traces the development of the organ as the principle vehicle for leading congregational song and surveys compositions for organ based on hymns, chorales, and chant; John Ferguson's* "Choirs and Hymns in the USA" traces choirs' traditional and changing roles in leading congregational song; and Lia Gerken's (b. 1973) biography of the late Dale Wood* cites his 100 settings for solo organ based on a wide range of congregational song, folk hymns to chorales.

The CDH includes sixteen histories of groups and associations with close ties to hymnody, for example, Deb Loftis's, FHS, coverage of "The Hymn Society in the US and Canada," Brian Wetzel's (b. 1979) entry on "The American Guild of Organists," Stephen Shearon's (b. 1955) "Gospel Music Association" and "Dove Awards," and Larry K. Ball's (b. 1939) biography of Ruth Jacobs, children's music educator and founder of The Choristers Guild.

Teachers and researchers of hymnody will welcome Paul A. Richardson's, FHS, definitive, detailed, annotated entry, "Hymnological Research in the USA," that covers hymnal companions, commentaries, and studies in hymnology from the early 18th century to Nicholas Temperley's,* FHS, magisterial *Hymn Tune Index*.

The CDH features individual entries on prominent hymnological collections included in Tina M. Schneider's "Hymnological Collections, USA," for example, the Nutter-Metcalf Hymnal Collection in the Boston University School of Theology Library, Boston, Massachusetts, Carl P. Daw Jr., FHS, archivist; and the Louis F. Benson Collection, Princeton Theological Seminary, Princeton, New Jersey, Kenneth W. Henke (b. 1946), Curator of Special Collections and Archivist.

We have encouraged writers to research and contribute entries on subjects not covered in THE HYMN or hymnal companions, for example, Carol J. Stevens (b. 1942) and Catherine M. Vacarrino's (b. 1932) "Signing Hymns," that includes an example of a paraphrase of "Amazing grace," needed for signing,

Wonderful Grace! True sweet sign
because saved sinner same me!
Before I wandered (from God),
but now I ('m) joined back to God
before I not understand,
but now I finished saved.

and Philip Mitchell's (b. 1957) "Braille Hymns and Hymnals, USA," which includes the Braille first line of "Amazing grace,"

.

Amazing grace, how sweet the sound

Many if not most biographies appearing in online hymnic sites are copied from hymnal companions, whose editors/compiler in turn have often copied them from the DOH or *Songs of Praise Discussed*.⁷⁵ Carefully

⁷⁵Percy Dearmer, compiler; notes on the music by Archibald Jacob (1889-1950) (London: Oxford University Press, 1933, 2nd printing,

researched biographies of authors and composers are a hallmark of the CDH.

Biographees have been encouraged to assist writing their biography and to approve the final text. For example Alice Parker* spent substantial time inventorying the considerable hymnic portion of her varied career, Robin Leaver* translated his impressive academic vitae into narrative prose, and Gloria Gaither* supplied information about her life that does not appear in PR pieces or celebrity interviews.⁷⁶

We have been fortunate to secure authors for biographies, including several with recent graduate degrees in church music, for example, Emily Snider Andrews, (b. 1986), Ph.D. in progress, Fuller Seminary; Lia Gerken, Ph.D., Drew University; and Chelsea Stern, (b. 1983), M.S.M., Perkins/Southern Methodist University. Recognized hymnist Clarke Kimberling* has contributed 75 bios, including those of the three-generation distinguished African American family John Wesley Work, I, II, III, and Frederick Jerome Work.

Julian apparently put the form and style of biographies in stone whereas a person's name, dates, and origins are followed by educational pedigrees, titles and dates of degrees, professional life. CDH editors have instead encouraged writers to summarize a person's contributions to congregational song in the first sentence following dates and origins. Hypertext links within the text and "Further Reading and Sources" following the biography lead the reader to expanded coverage.

My own interest in biography is prompted by these lines in Ecclesiasticus (Sirach) 44:9:

And some there be, which have no memorial; who
are perished, as though they had never been; and
are become as though they had never been born;
and their children after them.

These words have led me to research the lives and work of editors, authors, and composers who were prominent in their time, but for various reasons have had scant mention in hymnic biography or have been passed over all together.⁷⁷ Thus this bio of Thoro Harris,* a leading composer, compiler, and editor, and one of several African Americans who rose to prominence in the post-Sankey, pre-Rodeheavor gospel publishing era. Harris was the son of an interracial-marriage between Joseph Harris, an African American military surgeon who served in the Civil War, and Elizabeth Harris. He was mentored by Washington D.C. church musicians and attended Howard University, whose faculty included hymnwriter Jeremiah Rankin,* who wrote "God be with you till we meet again"; served as president of Howard (1889-1903);
.....
1953).

⁷⁶For example, her continuing interest in and scholarly commentary on John Steinbeck's works, including graduate studies at Ball State University, Muncie, Indiana, (M.A. 1990), thesis, "To a god unknown: a dramatic adaptation (with musical lyrics) of the novel by John Steinbeck."

⁷⁷It should be noted that Sirach eulogizes "Israel's Fathers" who in his time, 200-175 BCE, are remembered, not those intentionally or unintentionally forgotten.

and was probably responsible for John Julian* receiving an honorary Doctor of Humane Letters (1896). Harris's songs were among the first containing African American dialect to be published by mainline evangelical publishers, Hope Publishing being one of them. For example, "Pilot, lan' de boat"* was widely performed by male quartets.

CDH editors and authors often untangle decades, sometimes centuries, of accumulated, confusing and misleading information about the sources and variants of widely sung hymns. One example is "We gather together to ask the Lord's blessing," usually sung near or on Thanksgiving Day in the United States to KREMSEr; this entry is one of several that include musical examples. The CDH account is the first to trace the development of this hymn by Viennese composer/conductor Eduard Kremser* that begins with his setting for male choir and orchestra (1878?). In 1894, Theodore Baker* translated, arranged, and published choral and strophic settings of Kremser's work. The entry also traces the variants and alternative texts⁷⁸ and the propagandistic use of this hymn by both sides in both World Wars. This coverage is helpful in preparing program notes for festivals, liturgies, and concerts, and contributes to understanding how hymns function in non-liturgical contexts.

This entry, as most, includes citations referenced in the main text, "Further Reading and Sources." The latter often link to archives, libraries, or sites with downloading potential. Again, this is the advantage of a cyber-product, over a print product. Just click and you're there, or sometimes getting there will lead to another, and another; soon cyber-curiosities may overtake common sense!

CDH is a dynamic evolving source, whose editors welcome comments, updates, and corrections by completing and sending the change-request form found at the end of the entry in question. Editors review these requests and publish updates on a regular basis.

Future

I preface these closing thoughts with an excerpt from Tina's 2014 interview with Dick Watson, when she asked "where do we see the CDH in 2020?" Dick's answer, made on behalf of the editors and authors, was "that it has attained a reputation as the most reliable, complete, and up-to-date guide to the whole topic of global hymnody. We would like to think that it will by then have become both familiar and indispensable."⁷⁹

1. The CDH will continue to contrast as well as complement *hymnary.org* and THE HYMN. If the latter goes digital the relationship could become

⁷⁸Research involved re-reading William S. Smith's essay, "Let's hear it for Valerius," THE HYMN 54:4 (Oct. 2003): 8-17, included in the *HathiTrust* scans of back issues of THE HYMN linked off the Society's home page under "Resources/The Hymn," and checking Deb Loftis's *The Hymn Index*, 2 vols., 1949-1981 and 1982-1997. In addition, the editors contacted experts in early seventeenth-century Dutch songs and mid-nineteenth century Austrian/German biography and bibliography.

⁷⁹Tina M. Schneider, "The Canterbury Dictionary of Hymnology: An Interview with the Editors," THE HYMN 65:3 (Summer 2014): 8.

more complementary (see point 7, below).

2. The CDH will increasingly be used by researchers in one or more or combinations of these disciplines: church history; histories of the Americas: North, Central, and South; publishing; learning theories; liturgy; choral music; music therapy; sociology; biography; ethnomusicology; architecture; and communications.
3. The CDH is significantly moving beyond Julian's strict focus on "Christian hymns" and includes three entries on Jewish hymnody and hymnals: "Jewish Sabbath hymns," 11,000-word entry by Neil W. Levin; "Hebrew hymnody," 1,500-word entry by Edwin Seroussi; "Jewish hymnals and hymnody, USA," a 3,100 entry by Anne Yardley; and John H. Baron's (b. 1936) biography of Eric Werner, distinguished and controversial musicologist, ethnomusicologist, liturgiologist, and author of *The Sacred Bridge*.⁸⁰
4. The CDH will expand its coverage to include the prayers, praise, and proclamations of followers of Muhammad, Krishna, Confucius, and Buddha, religious verse or hymns, read, accompanied by instruments, and/or sung.
5. The CDH will be the primary source for evaluating and informing the move of the traditional strophic hymn, carols, spirituals, and gospel songs into the uncharted waters of same-gender marriage, parenting, family, creation and science,⁸¹ the shift from reading-centered to listening-centered communication, and its return to a new reading-centered language formed by social media, such as Facebook, Twitter hashtags, and selfies.⁸²

.....

⁸⁰*The Sacred Bridge* (vol. 1: New York: Columbia University Press, 1959; vol. 2: Ktav Publishing House, 1984).

⁸¹One of the first hymns to link the vastness of space to the intimacy of Christian community: based on Job 9:7, 9: [God] speaks to the sun and it does not shine; he seals off the light of the stars. He is the Maker of the Bear and Orion, the Pleiades and the constellations of the south.

And have the bright immensities
Received our risen Lord,
Where light years frame the Pleiades
And point Orion's sword:
Do flaming suns his footsteps trace
Thro' corridors sublime,
The Lord of interstellar space
And conqueror of time?

Matthew 18:20: For where two or three gather in my name, there am I with them.

The heav'n that hides him from our sight
Knows neither near nor far;
A little candle sheds its light
As surely as a star.

And where his loving people meet
To share the gift divine,
There stands he with unhurrying feet;
There heav'nly splendors shine.

Howard Chandler Robbins (1876-1952), found in *Common Praise*, 1998; *The Hymnal* 1982; and *Seventh-day Adventist Hymnal*, 1985.

⁸²See Oxford Dictionary's Language matters blog, e.g., Joe Reed's "How social media is changing language"

6. The CDH will expand its coverage of the music and music-making components of hymnwriting, hymn singing, and hymn education.
7. Long-term research goals: A final observation is prompted by another remark made by Dick Watson during Tina's interview:

"the study of hymns is still way behind the study of other literary genres such as the epic or the lyric. There are reasons for this: library collections relating to hymns and hymn writers are scattered all over the world, and are only now providing information about holdings and catalogues online."

At the present time the CDH and The [American] Society are only related as its members serve in editorial and research/writing capacities. I suggest we need a conversation as to how that relationship might become consultative and cooperative, for example, the dual commissioning of long-term research in the under-examined areas of North American hymnody. The expected quality of this research is exemplified in S T Kimbrough's 14,000-word CDH entry on "Native American/First Peoples of America: Their Christian Hymns."⁸³

There is precedent for this relationship when papers and continuing lectures⁸⁴ presented to the British Society are adapted for inclusion in the CDH.

.....

⁸³One is prompted to ask why The [American] Society's research arm never prioritized these "first peoples" hymnic traditions and bibliography beyond an apparently singular substantive work, J. Vincent Higginson's *Hymnody in the American Indian Missions*, Paper XVIII (New York: HSA, 1954), a subject area, not unlike the gospel song, whose histories and repertoires stretch across the Americas, Alaska and the contiguous states, Canada, Mexico, Central America, and South America.

⁸⁴A given lecture-topic which is continued at succeeding meetings of the [British] Society.

The long-term goals of the *Canterbury Dictionary of Hymnology*, to paraphrase Dick Watson's words, are to become more, reliable, inclusive, current, and global. I suggest these goals complement the three-fold intent of the Society to serve the needs of present and perspective members:

- who believe congregational song is an integral component of worship;
- who believe that the writing and singing of new texts and tunes needs to be promoted;
- who value learning about the origins of the words and music they sing.⁸⁵

Carlton R. Young, FHS
The Owl's Nest
Nashville, Tennessee
Eastertide, 2016



.....

⁸⁵The Hymn Society in The US and Canada, <http://www.thehymnsociety.org/#!about/c10fk>

APPENDIX I

"Resolutions of The Hymn Society of America"

Bulletin 8 [HSGBI] (July 1939), ed. Millar Patrick: 3-5

RESOLUTIONS OF THE HYMN SOCIETY OF AMERICA

Dr Patrick, the Society's Editor, visited Canada and the United States in April and May, in the interest of the projected extension of Julian's *Dictionary of Hymnology*. The chief purpose of the visit was to confer with the Hymn Society of America on that subject, with a view to securing agreement as to the scope of the work to be undertaken, and the plans for carrying it through.

A report on the whole matter will be presented to the Society at Cambridge. In this place it will be enough to say three things: that the welcome given to the Editor was of the extraordinary warmth for which American hospitality is justly famous; that the conferences proceeded throughout with entire cordiality and unbroken agreement; and that at a memorable garden-party at the lovely home of Miss Emily S. Perkins, foundress of the American Society, at Riverdale-on-Hudson, on 6th May, opportunity was taken of the specially large attendance of members to pass the undernoted Resolutions on the recommendation of the Executive. These were adopted with complete unanimity. It may be added that subsequently, at a luncheon given to welcome Dr Patrick by the Chapter of the Society in Philadelphia, a resolution, not in the programme, was spontaneously proposed, and carried with acclamation, pledging that branch to do all in its power, financially and in other ways, to support and further the venture.

Here follow the Resolutions:

"The Hymn Society of America has already signified its desire to co-operate in the work to be done, and your Committee recommends that the Society here and now delegate to its Executive Committee, with authority, this special work as follows:

"1. To decide with the British Society what is the most satisfactory plan for revising and supplementing the Dictionary, as may prove feasible, and to arrive at the preliminary estimate of the expense involved.

"2. To select an American editor and in conference with him to choose assistant editors who shall constitute an American editorial board, this board charged with securing writers and having the power to plan, arrange for, and accept articles on American topics; but the articles themselves shall be subject to review by the general editor, the Rev. Millar Patrick, D.D., of Edinburgh. The general policy of planning articles shall be worked out in co-operation with Dr Patrick, in order to secure consistency of standards and of treatment.

"3. To plan for and gather and edit the best and latest information concerning hymnody in the United States of America, with particular reference to securing adequate space-allotments for the treatment of American hymn-writers and of hymnic tendencies and practices which prevail in America, whether they originated here or not; the purpose being to assure an adequate representation in the new volume of Julian for American hymnody in its varied aspects.

"4. To set up a finance committee to receive and solicit funds for the expense of the editorial staff and for the proper share of the cost of printing and publishing a new and much enlarged edition of this standard work of reference.

"5. It shall be understood that the Hymn Society of America, Incorporated, itself shall not become financially responsible for the cost of this undertaking."

OLIVER HUCKEL, *Chairman of Committee.*

REGINALD L. M'ALL, *Chairman, Executive Committee.*

APPENDIX 2

Julian Biography & Advertisements for DOH

John Julian, (1839-1913)¹ was raised a Wesleyan Methodist and served as a local preacher² until 1864 when he was dismissed from the ministry for "unworthy conduct in reference to a matrimonial engagement" (presumably a breach of promise). He entered the University of Durham preparing for Church of England priesthood (1864-66), was ordained deacon 1866 and priest 1867. He served parishes in Yorkshire, Liverpool, and Lancashire before becoming vicar of Wincobank, Sheffield (1876-1905), where he conducted most of his research. His several honors include Honorary Canon of York Cathedral (1901) and Doctor of Humane Letters (h.c.) from Howard University, Washington, D.C. (1896).

Carlton R. Young

N° 3348, Dec. 26, '91

HYMNS AND HYMN WRITERS.

1 vol. (1,616 pp.), medium 8vo. 2l. 2s.

A DICTIONARY OF HYMNOLOGY.

Setting forth the ORIGIN and HISTORY of
CHRISTIAN HYMNS of all AGES
and NATIONS.

With Special Reference to those contained in the
Hymn Books of English-speaking Countries, and
now in Common Use; together with Biographical
and Critical Notices of their Authors and Trans-
lators, and Historical Articles on National and
Denominational Hymnody, Breviaries, Missals,
Primers, Psalters, Sequences, &c.

Edited by JOHN JULIAN, M.A.,
Vicar of Wincobank, Sheffield.

The delay which has entered in the appearance of this
work and the reasons which have produced that delay aim
to call for some explanation.

The Editor first began a methodical study of the subject
in 1878, and in 1879 the work was undertaken for publication
by Mr. Murray.

It was at first intended to accumulate every Hymn position
in any compiled Hymn Book in the English language in
alphabetical order of first lines, and then to form a system
of about 800 pages: further progress, however, proved that
this method involved endless repetition, and would require
a volume instead of one. The first design was accordingly
abandoned in favour of that which has since been carried
out. Hymns which have a literary or artistic interest
(articles) Biographical Notices of Hymn Writers are given
and other Hymns are grouped in three Biographies, when
a complete Cross Reference Index of first lines enables the
reader to trace any hymn with the utmost facility.

Special articles on NATIONAL and DENOMINATIONAL
Hymnody constitute a new and valuable feature in this
work.

The LANGUAGES and DIALECTS dealt with number nearly
Two Hundred, including GREEK, LATIN, SYRIAC, ARABIC,
FRENCH, ITALIAN, WELSH, DUTCH, SWEDISH, DANISH, &c.

Most of the great Libraries of Europe have been either
visited by the Editor or the Assistant Editor in the course
of their researches, or direct information has been supplied
therefrom by the Chief Librarians.

Some 10,000 MSS. have been consulted, very few of which
have been used for Hymnological purposes before.

The number of Hymns annotated is about 20,000: the
number of AUTHORS, TRANSLATORS, &c., recorded over 1,000.

The tracing out of the *Melodies* and *Arbitrary Changes*
made in many favourite hymns, for denominational,
metrical, musical, and other purposes, has of itself been a
most arduous task—

a.p. Seventeen changes in the first four lines of "Jesu,
lover of my soul," have been recorded and annotated;
and many other examples might be given.

A mass of information, hitherto inaccessible to the student
of Hymnology, has been collected from many private sources,
and the accepted histories of a large number of hymns, in-
cluding some of the most popular, have been proved to be
erroneous.

The Editor has been in communication with upwards of
One Thousand Correspondents in all parts of the world. The
delay thus caused has in some instances been very great. A
year and a half elapsed in one case before an answer was
received to a letter of inquiry; whilst delays of six and nine
months were of common occurrence.

As regards the more mechanical part of the preparation of
this Dictionary, it may be interesting to note that—

i. Of the 3,000,000 words and figures which the volume
contains, more than 1,000,000 have been written
originally or in revision by the Editor himself.

ii. Upwards of 300,000 have been spent on postage alone.

iii. Sixteen different kinds of type have been employed—
the total number of types set in the process being
16,257,000, or about 5 tons weight.

iv. Every line of the book has been revised in proof from
1 to 10 times.

v. If this Dictionary had been printed in the same type
and on the same paper as the *Spenser's Commentary* it
would have exceeded in size the *Old Testament* portion
of that great work. It is also equal in size
to vols. i. and ii. of Dr. Smith's *Dictionary*
of the Bible, or *Dictionary of Christian Biography*.

JOHN MURRAY, Albemarle-street.

John Murray, publisher, ad for DOH

HYMNOLOGY.

841

PARTIAL CONTENTS:

(PREFACE AND INTRODUCTION)
The *Præface* of the Early Church.
The *Study* of the Latin Hymns.
History of Poetry and the Earliest Hymns.
Pope Damasus and the Beginnings of
Hymns.
Ambrose.
Prudentius, the First Christian Poet.
Eusebius, Bishop of Caesarea.
Celsus Sedulius and His Alphabet Hymn.
Venantius Fortunatus.
Gregorius Magnus.
The Venerable Bede.
Mother of St. Gall.
Habeas Maurus.
Walfridus Strabo.

Hermannus Contractas.
Peter Damian.
Hilbert and His Hymns.
Bernard of Clairvaux.
Abelard.
Bernard of Chartres.
Adam of St. Victor.
Thomas Aquinas.
Thomas of Celano.
Jacoponus and the "Stabat Mater."
Thomas à Kempis.
Francis Xavier.
The Hymn-Writers and the Breviary.
Latin Hymnology and Protestantism.
The Unknown and Less Known Hymn-
Writers.

With Copious Index.

Gaisford, F.

Hymns and Their Associations. 16mo, cloth, 6s. cents.

By mail, 5 cents extra.

Hatfield, E. F., D.D.

The Poets of the Church. A series of Biographical Sketches of Hymn-
Writers, with Notes on their Hymns. 8vo, cloth, gilt top, \$1.55.

By mail, 15 cents extra.

"A noble volume, delightful to the eye and
rich in its learning, and a most valuable con-
tribution to Christian biography, which will meet
a want in the literature of the Church.—*Chri-
stian Advocate*.

"This rich volume may undoubtedly be regard-
ed as the most comprehensive and permanently
valuable contribution to hymnological literature
that has yet appeared. Its sketches of com-
posers of church hymns and sacred songs are
very numerous, omitting none of any note."—
Elizabeth Daily Journal.

Horder, W. G.

The Hymn Lover. Rise and Growth of English Hymnody. Post octavo,
cloth, \$2.25.

By mail, 12 cents extra.

Julian, John, M.A.

A Dictionary of Hymnology. Setting forth the Origin and History of
the Christian Hymns of All Ages and Nations, with special reference to those
contained in the hymn-books of English-speaking countries, and now in com-
mon use; together with Biographical and Critical Notices of their Authors and
Translators, and Historical Articles on National and Denominational Hymn-
ody, Breviaries, Missals, Primers, Psalters, Sequences, etc., etc. By Various
Writers. Edited by JOHN JULIAN, M.A., Vicar of Wincobank, Sheffield. One
volume, 1450 pages, octavo, cloth. (In press.)

Long, Rev. Edwin M.

Illustrated History of Hymns and Their Authors. Enlarged Edition.
Octavo, cloth, 675 pages, 75 plates and 66 portraits, \$3.25.

By mail, 30 cents extra.

March, F. A.

Latin Hymns, with English Notes. For Use in Schools and Colleges. By
F. A. MARCH, LL. D., Professor of Comparative Philology in Lafayette College.
12mo, cloth, 324 pages, \$1.50.

By mail, 10 cents extra.

Nutter, Rev. Charles S.

Hymn Studies. An Illustrated and Annotated Edition of the Methodist
Episcopal Hymnal. Octavo, half leather, \$1.50.

By mail, 25 cents extra.

Funk & Wagnalls (New York) Catalog, 1891

¹Adapted from Gordon J. Giles (b. 1966)/JRW (J. R. Watson, b. 1934), with John Lenton (nda), "John Julian," *Canterbury Dictionary of Hymnology*, used by permission. Additional material by CY (Carlton R. Young, b. 1926).

²Probationer minister, a "Preacher on Trial" in the Leeds Third Circuit (1861), the Kington Circuit (stationed at Leominster, Herefordshire, 1862), and Buxton (1863).

APPENDIX 3

Members of The Hymn Society in the United States and Canada
who are contributors to *The Canterbury Dictionary of Hymnology* as of July 2015

Christopher Anderson
Donald Anderson
Larry Ball
Josette Blais-Jol
Mary Louise Bringle
James Hart Brumm
Melva W. Costen
Esther R. Crookshank
Virginia Cross
Dan C. Damon
Carl P. Daw Jr., FHS
Randall Debruyne
John Derksen
Andrew Donaldson
Carol Doran
Harry Eskew, FHS
John Ferguson
Ray Glover
Fred K. Graham, FHS
C. Michael Hawn, FHS

Alan Hommerding
Richard H. Hulan
Kenneth R. Hull
Kenneth W. Inkster
Eileen M. Johnson
Clark Kimberling
S T Kimbrough Jr.
Timothy E. Kimbrough
Daniel Landes
Margaret Leask
Lim Swee Hong
Deborah Carlton Loftis
Ryan Luhrs
Loretta Manzara, CSJ
William McConnell
David McCormick
Dean McIntyre
Hugh D. McKellar (1932-2012)
David W. Music, FHS
Jonathan Nelms

Bert Polman (1945-2013)
Paul Powell, FHS
Paul A. Richardson, FHS
Diana Sanchez-Bushong
Tina Schneider
Scott Shorney
Michael Silhavey
Rebecca Slough
Chelsea Stern
Paul Stott
Tom Strickland
John Thornburg
Robin Knowles Wallace
Brian Wentzel
Paul Westermeyer, FHS
Becca Whitla
Mel Wilhoit
Carlton R. Young, FHS

APPENDIX 4

Reginald L. McAll, "Notes from the Executive Secretary," letter about his visit to HSGBI meeting beginning on July 18, 1951, from *THE HYMN* 2:3 (Oct. 1951), 29-30. L. H. Bunn assures. Routley not mentioned.

Next came the report and discussion on the Revision of Julian's *Dictionary of Hymnology*. The new editor, Mr. Bunn, gave a detailed progress report, during which he outlined certain principles of procedure, including the showing of sample pages of indices he was preparing. These were the main Index, the Index of Persons, and an additional Index of first lines for certain classes of hymns. The importance of including American hymns was strongly urged by Mr. Bunn. Only a few had been listed, even in the edition of 1907. At this point I was asked for an opinion on such a policy, it being taken for granted that in the preparation of American material, i.e., from Canada and The United States, the hymnists of these countries must bear the responsibility.

Before giving a direct answer I outlined our present project of a Tune Index covering American hymnals, as conceived by Rev. Emery C. Fritz and prepared in consultation with members of our Executive Committee. Complete approval was expressed on its method of selection—the inclusion of the major books now in use throughout North

America, numbering twenty-seven. The following resolution was passed unanimously: "that Julian Revised shall include all the hymns contained in the twenty-seven current books of Canada and The United States." It was pointed out that this definition confirms the policy of including those evangelistic songs found in the twenty-seven books, thus making it possible to secure consistency in this respect throughout the Dictionary.

Thus, the British Society has called for unstinted cooperation of The Hymn Society of America in the preparation of the revised Julian. I indicated that there would be no doubt as to the response from the Executive Committee of our Society.

Mr. Bunn was then asked to describe a project for selecting notable articles that had appeared in past Bulletins of the British Society with a view to their publication in book form. I read a brief survey of the contribution of America to English hymnody, prepared by Rev. George Litch Knight; it was much appreciated and especially timely in view of the forthcoming celebration, in 1952,

of thirty years' work by our Society. My own remarks concerned the twin subjects of "Leadership and congregational singing at the organ" and "Elements of consecration in the organist himself." Recordings of the hymns sung at the New York City Presbytery Rally in December, 1950, were played. Great interest was shown in these and the two anthems sung by the Jersey City Choral Society, as conducted by Judson Rand. The hymn records were considered noteworthy in view of the absence of "dragging" by the congregation.

Two further reactions must close the account of this meeting. The welcome accorded this writer, as the representative of The Hymn Society of America, demonstrates an increasing unity between the two Societies. We in America may well rejoice in the high quality of the leadership in Great Britain. Among those who were present at Oxford are included England's best hymnologists, two of its leading hymn writers, and one eminent choral conductor. Knowledge of hymn music and its rendition by the organist was evidenced on every side.

Reginald L. McAll

APPENDIX 5

Officers and Executive Committee & Letter to Ellinwood from Messenger

OFFICERS AND EXECUTIVE COMMITTEE

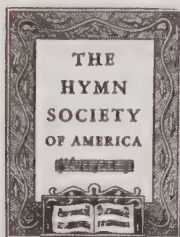
1949-1950

LUTHER D. REED, D.D., A.E.D., Vice-Pres.
Mt. Airy, Philadelphia, Pa.
CARLYLE ADAMS, Lin.D., Vice-Pres.
Albany, N. Y. (Papers of the Society)
RAY F. BROWN, A.A.G.O., Vice-Pres.
New York, N. Y.
MISS EDITH HOLDEN, Greenwich, Conn., Treas.
J. VINCENT HIGGINSON, Corresponding Sec'y
140 East 2nd Street, Brooklyn 18, N. Y.
REV. LINDSAY B. LONGACRE, Ph.D., Rec. Sec.
New York, N. Y.
MISS RUTH E. MESSENGER, Ph.D., Archivist
New York, N. Y.
WILLIAM W. ROCKWELL, D.Theol., Librarian
New York, N. Y.

EXECUTIVE COMMITTEE

WILLIAM WATKINS REID, New York, Chairman
MRS. JOHN C. BEILHARZ, New York, N. Y.
ALVIN F. BRIGHTBILL, D.D., Chicago, Ill.
MRS. J. FRANK CHEEK, Lubbock, Texas
SIDNEY T. COOKE, D.D., New York, N. Y. (Program)
MARK L. DAVIS, Bethlehem, Pa.
PROF. LOUIS H. DIERCKS, Columbus, Ohio

Founded 1922—Incorporated 1938



297 FOURTH AVENUE
NEW YORK 10, N. Y.

REV. DEANE EDWARDS, President

EXECUTIVE COMMITTEE (Continued)

REV. EMERY C. FRITZ, New York (Tune Index)
MAURICE GARABRANT, F.T.C.L., Bloomfield Hills, Mich.
GEORGE LITCH KNIGHT, New York, N. Y. (Bulletin)
MISS CLEMENTINE MILLER, Columbus, Ind.
TERTIUS NOBLE, Mus.Doc., Rockport, Mass.
MISS CAROLINE B. PARKER, Chevy Chase, Md.
DR. HUGH PORTER, F.A.G.O., New York, N. Y.
MRS. MERRITT B. QUEEN, M.S.M., Maspeth, N. Y.
REV. EDGAR H. RUE, New York (Membership)
RICHARD S. SHAFFER, M.S.M., Denver, Col. (Hymn Origins)
MISS JEAN W. STEELE, Phila., Pa. (Chapter Expansion)
MRS. BLANCHE K. THOMAS, Mount Vernon, N. Y.
REV. PHILIP S. WATERS, Carmel, N.Y. (Hymnic Appraisal)
CANON EDWARD N. WEST, D.D., New York, N. Y.
REV. W. SCOTT WESTERMAN, Columbus, Ohio
(Chairman, Ohio Chapter)
MRS. HENRY WILLARD, Phoenix, Ariz.
(Chairman, Phoenix, Ariz. Chapter)
MRS. ARTHUR E. WRIGHT, New York, N. Y.

REGINALD L. McALL, Mus.D., Exec. Secretary
(Hymn Festivals)
2268 Sedgwick Avenue, New York 53, N. Y.

Dr. Leonard Ellinwood
2504 41st St.
Washington 7, D.C.

720 West End Ave.
New York 25, N.Y.

Dear Dr. Ellinwood:

Owing to Miss Caroline Parker's retirement from her editorial office at the Fleming Revell Co., and also her withdrawal from active participation in Hymn Society affairs, Mr. Knight has asked me to take over her correspondence with the Contributing Editors of The Hymn.

I am delighted to have the opportunity to write to you in this connection although somewhat remote from medieval Latin hymns which were the subject of our previous correspondence. With this letter I am sending you a copy of the first issue of The Hymn which will give you an idea of what we are trying to do. The January issue will be devoted to the 300th anniversary of the Scottish Psalter with the leading article by Dr. Millar Patrick. The April issue will be concerned with American hymnody. Mr. William W. Reid will write the leading article on Frank Mason North whose anniversary is approaching.

The subject of the Revised Julian has not yet come before the Society. Last summer while in England, I had an opportunity to learn first hand the plans of the British Society from Mr. Routley and Mr. Frost. The July Bulletin of their Society contained full information on this subject. It seemed fairly clear to me at Oxford and later, when I read the Bulletin, that the new Julian will be a British project.

When Dr. Patrick visited this country prior to the war a series of conferences took place on the problem of Julian. At that time, the need for articles on American hymns was stressed. Nothing further was done during the war. In view of the fact that American cooperation will not be sought until the initial stages of evaluating the present edition of Julian have been completed, I doubt whether an aggressive attitude can be assumed by our Society. We are marking time just now.

We learn from Dr. Sydney Cooke, Chairman of the Program Committee, the welcome news that you have consented to address the Society on January 9th or 10th. If convenient for you, my sister and I would like to have the pleasure of your company at dinner before the meeting. Dr. Cooke and Mr. Knight will join us and I hope Dr. and Mrs. Rockwell. Mr. Knight is eager to talk with you about your article for The Hymn and there are other subjects of interest to us all. I regret that I do not know whether you will be accompanied by Mrs. Ellinwood. If so, I should like very much to have her with us. I apologize for this informal invitation but trust that you will understand how happy we shall be to make your acquaintance.

My crowded schedule at Hunter College has not permitted me to enjoy The Hymnal Companion as yet. I am looking forward to it.

Sincerely yours,

Ruth E. Messenger

December 4, 1949

APPENDIX 6

Henry Wilder Foote Jr.

167 proposed entries for US Supplement

Abolition/Anti-Slavery	Evangelical Congregational Church	Performance practices
Advent Christian	Evangelical Covenant Church	Pillar of [sic] fire
Afro-American	Evangelical United Brethren	Plagiarism
Amana Inspirationists	Fellowship of the Universal Design of	Plymouth Brethren
A.M.E.C.	Life	Presbyterian
Amen	Folk hymnody, American	Primitive Baptists
American Tract Society	Foursquare Gospel	Primitive Methodist
Amish (Ausbund)	Free Methodist	<i>The Psalmodikon</i>
Anabaptist (Ausbund)	Free Will Baptist	Psalmody
Anglican (Celebration) Communities	Friends, Society of	Psalmody to hymnody
Apostolic Christian Church	General Convention of the	Psalmody to hymnody, Southern
Asian American	Christian Church	Presbyterian
Assemblies of God	German-American hymnody	Psalters, historical
Associate Reformed Presbyterian	German Baptist Brethren	Reformed Church in America
Baha'i	German Reformed Church	Reformed Episcopal
Ballads as hymns	Gospel songs, gospel music, Southern	Reformed Mennonite
Baptist	Gracing the tune	Reformed Presbyterian
"Best" and "worst" American hymns	Harmony Society	Refrains
Biographies (McCutchan), Julian	Hawaiian	Reorganized Church of Jesus
correspondence	Holiness (Pentecostal)	Christ of Latter-day Saints
Black Baptists and their hymnals	Holograph manuscripts	Revisions, Revising
Black churches	Huguenots	Revolutionary hymnody
Brethren	Hutterites	Roman Catholic
Brethren in Christ	Hymnal collections/collectors	Rosicrucian Fellowship
Buddhist hymns	Hymnals with music	Salvation Army
Byzantine churches	Hymnology, American	Scandinavian hymnody
Campmeeting songs, early	Islamic hymnody	Seventh-day Adventist
Canadian	Japanese hymnody	Seventh Day Baptists
Canticles, liturgy/mass (metered as	Jehovah's Witnesses	Shakers
hymns)	Jewish	Shape-note books and singing
Children's	The Kingdom, Inc.	Singing schools, early American
Christian and Missionary Alliance	Language changes	Slovak
Christian Endeavor Society	Latin-American	Social responsibility, hymns of Southern
Christian Reformed Church	Latin and Greek hymns	Baptist
Christian Science	Liberal Catholic Church	Spanish-American, Evangelical
Church of God (Anderson, IN)	Liberal Church of USA	Special hymnals
Church of God (Cleveland, TN)	Lining Out	Spirituals
Church of God (Guthrie, OK)	Lutheran	Spiritualists
Churches of Christ	Melodic worship	Structure-metre
Churches of God in North	Mennonite/Mennonite Brethren	Swedenborgian
America (Winebrennerian)	Meter	Swedish Methodist
Communal groups	Methodist	Temperance
Congregational	Methodist Protestant Church	Tempo, time values
Copyright	Metrical Psalmody in America	Texts, history
John Henry Craton Collection	Misattributions	Texts, theology
Disciples of Christ (Christian),	(United) Missionary Church	Tunes, evolution of
New Lights	Moravian hymns	Unitarian hymn writers and hymns
Doxologies	Mormon	United Brethren in Christ
Dutch Reformed	Native American	United Church of Christ
Eastern Orthodox	Nazarene	Unitarian
Editing hymnbooks	North American Baptist Conference	Unity
Elderly and Impaired, hymns for	Norwegian	Universalist
Ephrata	O antiphons, translation of	Washington Cathedral
English (Scot) hymnody, British	Old Order River Brethren	Welsh-American
Episcopalian	Oriental-American hymnals (Syrian,	Wends
Esperanto	Syriac, Chinese)	Wesleyan Church
Ethics of hymn-tinkering	Orthodox Liturgy	Zoarites
Evangelical and Reformed	Orthodox Presbyterian	
Evangelical Association	Pentecostal denominations hymnals	

APPENDIX 7

American Unitarian Hymn Writers and Hymns

Compiled by Henry Wilder Foote for
the Hymn Society of America for
publication in the Society's proposed
Dictionary of American Hymnology

-o-o-o-o-

Contents:

- (1) Historical Sketch of American Unitarian Hymnody.
(Pages 1 - 11)
- (2) Catalogue of American Unitarian Hymn Books.
(Pages 12 - 36)
- (3) Alphabetical List of Writers.
(Pages 37 - 39)
- (4) Biographical Sketches, with Notes on Hymns.
(Pages 40 - 247)
- (5) Index of First Lines of Published Hymns.
(Pages 248 - 270)

Cambridge, Massachusetts
January, 1959

- - - - -
I gratefully acknowledge the assistance of the Misses
Ruth and Orlo McCormack in the preparation of this
compilation.

131

H.W.F.

Rehearsing for Life: Forming the Community as Imago Trinitatis

BY MOLLY T. MARSHALL

Editor's Note: Alan Hommerding, a member of the Editorial Review Board that reviews all incoming articles for submission, offers this: Our Redlands conference opened with this plenary concerning the contexts of both worship and Trinitarian theology, contexts in which corporate Christian song functions. Dr. Marshall gave a concrete and creative example of how a congregation might make all of this incarnate. The hope of the Editorial Advisory Board is that THE HYMN along with our Annual Conferences can, on occasion, offer us this broader kind of enrichment, a resource to help us reflect on those larger contexts in which we minister.

Since I occasionally must excoriate students for plagiarism, let me give proper documentation for the source of the title of this presentation. Donald Hustad, of blessed memory, described worship as “rehearsal for life” in his book *Jubilate*.¹ He believed that there are practices that we learn in worship that equip us to live more justly, kindly, and humbly, in other words, to “perform the Christian life.” In this presentation I contend that worship forms us to live in community reflecting the virtues of Trinity. We rehearse in worship what we should live all the while.



Worship as “Telling it Slant”

According to Emily Dickinson, you speak the truth best when you “tell it slant.” I am quite sure that when she penned this line the blessed Trinity was far from her thoughts. Nonetheless, her characterization of truth-telling is good to keep in mind when approaching the daunting task of naming God through our worship. We must “tell it slant” because the direct approach simply will

¹Donald P. Hustad, FHS, *Jubilate! Church Music in the Evangelical Tradition* (Carol Stream, IL: Hope, 1981), 67.

not work. Her words are helpful in considering how our worship forms us in the likeness of the Triune God.

Tell all the Truth but tell it slant—
Success in Circuit lies
Too bright for our infirm Delight
The Truth's superb surprise

As Lightning to the Children eased
With Explanation kind
The Truth must dazzle gradually
Or every man be blind—

The more mature the minister, the deeper awareness of the mystery and challenge of naming the threefold life of God. As Peter Hawkins puts it, “Too often the mystery of God's own self—meant to be adored in light inaccessible—becomes a puzzle to be solved, an analogy to be fetched from afar, a formulation to be improved upon.”²

Worship is an essential part of spiritual formation. Worship is the primary teacher of the nature of God, forming us after the divine likeness. God has created humanity as the *imago trinitatis* which is only achieved in community. Even as the Triune God dwells in the richness of community, so are we beckoned to form a reflection of God's generative life as worshipping congregations.

In this past decade, I have become persuaded that the doctrine of the Trinity really is the glue for our faith and practice. Rather than being an esoteric doctrine that only specialists can understand, I believe it is the most central doctrine for understanding our identity as Christians and the most practical for our worship and ministry. There is a pastoral function of doctrine, as Ellen Charry puts it.³

Before your eyes glaze over, let me promise that this is not an esoteric lecture. I won't even quote Moltmann or Barth or LaCugna or Johnson—at least not much! I am much more interested in our joint reflection on how the trinitarian God grounds and sustains our worship. I do believe that new soundings of this doctrine may hold the promise of renewing our practices of worship.

²Peter S. Hawkins, “Between the Lines,” *Christian Century* (May 23-20, 2001): 16.

³See her fine text, *By the Renewing of Your Minds: The Pastoral Function of Christian Doctrine* (Oxford, UK: Oxford University Press, 1997).

Trinitarian Context for Worship

AN OPEN, INVITING TRINITY

God is not a closed off deity, relegated to heaven.

In recent years, an icon of the Holy Trinity created by the fifteenth-century Russian artist Andrei Rublev has been gaining exposure in the West.⁴ First, let me talk about icons in general and then we will engage this one more fully.

An icon is not a painting in the sense we normally regard pieces of art, although it is an image that is painted—[albeit the language is that one “writes” icons.] An icon is a window out of the obvious realities of everyday life into the realm of God. . . . Icons are religious images that hover between two worlds, putting into colors and shapes what cannot be grasped by the intellect. Rendering the invisible visible, icons are the visual equivalents of Divine Scriptures.⁵

Rublev’s icon is inspired by the story in Genesis 18:1-15, which narrates the visit of three angels (one mysterious messenger?) to the home of Abraham and Sarah. The icon depicts the three heavenly messengers seated around a table on which there is a Eucharistic cup. At first the icon was entitled “The Hospitality of Abraham,” which ignored the reality that Sarah did all the work! Only later did it come to be known as the “Trinity of the Old Testament.”

Elizabeth A. Johnson writes, “The original story recounts a tremendous encounter of shared hospitality and goodwill.”⁶ The household offers these three strangers a generous meal of bread and meat, milk and curds, which is desert hospitality at its best. They in turn offer their hosts the divine pledge of a child who will carry on the promise. Abraham and Sarah got more than they gave!

Listen to Johnson’s description:

In the Rublev icon, Abraham and Sarah’s home is construed as a temple, the dwelling place of God, and the oak of Mamre under which the three angels sit becomes the tree of life. What catches the meditating eye most is the position of the three figures. They are arranged in a circle inclining toward one another but the circle is not closed. What the image suggests is that the mystery of God is not a self-contained or closed divine society but a communion of relationship. Moreover, its portrayal of the figures evokes the idea that this divine communion is lovingly open to the world,

.....
⁴Much of this reflection on the story of Genesis 18 and the Rublev icon (seen on the cover of this issue) is dependent upon Elizabeth A. Johnson’s article, “Trinity: To Let the Symbol Sing Again,” *Theology Today* 54:3 (Oct. 1997): 298-311.

⁵Adapted from <http://www.stjohnscamberwell.org.au/Sermons/ExplanationofTheTrinityIcon.htm>.

⁶Johnson, 299.

seeking to nourish it. As you contemplate, you begin intuitively to grasp that you are invited into this circle. Indeed, by gazing, you are already a part of it. This is a depiction of a trinitarian God, capable of immense hospitality, who calls the world to join the feast.⁷

Later interpreters use the language of the three persons of the Trinity rather than angelic messengers to describe these figures. Look with me a bit further, and listen to the words of Zelensky and Gilbert:

Rublev gives each person of the Trinity different clothing. On the right, the Holy Spirit has a garment of the clear blue of the sky, wrapped over with a robe of fragile green. So the Spirit moved in sky and water, breathes in heaven and earth. All living things owe their freshness to the Spirit. [Hildegard calls the Spirit the “power of greening.”]

The Son has the deepest colors: a thick heavy garment of the reddish-brown of the earth and a cloak of the blue of heaven. In his person he unites heaven and earth, the two natures are present in him (note the two fingers suggesting humanity and divinity.) Over his right shoulder (the government shall be upon his shoulder) there is a band of gold shot through the earthly garment, as his divinity suffuses and transfigures his earthly being.

The first person (on the left) seems to wear all the colors in a kind of fabric that changes with the light, that seems transparent, that cannot be described or confined in words. And this is how it should be. As Jesus said, “no one has seen the Abba.”

All share the color blue, which points to the single substance of the Godhead. Notice also each has a staff. Why should beings with wings that can fly like the light have need of a staff for their journey?

Because we are on a journey and these three persons enter into our journey, our slow movement across the face of the earth. Their feet are tired from traveling. God is with us in the weariness of our human road. The traveler God sits down at our ordinary tables and spreads them with a hint of heaven.⁸

AT HOME IN THE HOUSE OF LOVE

We find our richest life as we live in this “house of love,” Henri Nouwen’s description of the icon.⁹ Within this communion, we participate in the life of God and learn the distinctive trinitarian virtues that sustain our very lives.

.....
⁷Johnson, 299.

⁸Elizabeth Zelensky and Lela Gilbert, *Windows to Heaven: Introducing Icons to Protestants and Catholics* (Grand Rapids, MI: Brazos Press, 2005), 47.

⁹Henri J. M. Nouwen, *Behold the Beauty of the Lord: Praying with Icons* (Notre Dame, IN: Ave Maria Press, 1987), 21

The open, inviting Trinity invites our participation in the divine life as we gather for worship. Worship cultivates these trinitarian virtues. We no longer are stranger or guest, but “like a child at home,” as the lovely hymn “My shepherd shall supply my need,”¹⁰ puts it.

Cultivating Trinitarian Virtues

CREATIVITY

The first thing we learn about Trinity is creativity; God is ever calling forth new life. Creation is a trinitarian act. It is not the isolated action of one member of the Trinity, as the Apostles’ Creed suggests. With breath and word, God calls creation into being. God voices the great song of unfolding creation. God does not finish with creation on the sixth day, but is creating still. (The rabbis debated as to what God did on that first Sabbath; they concluded that God studied the Torah. They wanted to keep God busy!)

God shares this creativity with creaturely life, endowing this God-like gift to humans. This past fall my American Baptist congregation experimented with a “Season of Creation.” Pursuing ecologically sensitive liturgies, the four Sundays highlighted forest, land, wilderness, and river. Five laypersons planned and decorated the sanctuary with living things, plants, flowering trees, sprouting seeds, river rocks, to accent human responsibility to care for creation. We even had a flowing fountain on river Sunday—which did require a few to take more bathroom breaks than usual!

Sometimes the creativity requires transgressing boundaries, which is something we see happening through scripture, as God never stays within neat human demarcations. (Think of the stories of Samson or Ruth or Elisha; moved by God each transgressed boundaries of ethnicity, religion, and purity laws.) During the Season of Creation, children wrote prayers about recycling—and did not mince words; we talked about trash in worship, how our congregation pollutes; and we moved away from so much paper toward visual communication.

The trinitarian virtue of creativity recognizes the gifts of all the people of God. Paul Fiddes, British Baptist, warns us, “It is perhaps because of that insecurity that Christian ministers seek to control and suppress the *charismata* of others, to reduce the diversity to their own plans.”¹¹ The goal must be, rather, to make liturgy “a sacred drama through which people can live in the glory of the new creation.”¹²

DIVERSITY

God’s willingness to be fully immersed in our humanity says something about God’s desire for diversity. One of the most remarkable things about God is that not only

¹⁰Isaac Watts, 1719.

¹¹Paul Fiddes, *Participating in God: A Pastoral Doctrine of the Trinity* (Louisville: Westminster/John Knox, 2000), 274.

¹²Ibid.

does the divine create humanity in the image and likeness of God, *imago Trinitatis*, but also God is willing to be made “after our likeness.” God revels in the variegated beauty of humanity, for God lives as a diverse community, also.

David Goatley is a colleague of mine, one of the first African-Americans to receive a Ph.D. in systematic theology at a school where I used to teach (which shall remain nameless). His dissertation explored slave narratives and how their faith was sustained through the extremities of human suffering because they believed they were not Godforsaken. God was with them, identifying with their blackness. After human likeness, Jesus knew “all about their trials” and was there.¹³

The doctrine of the Trinity is about God’s desire to be with us and to feel all that we feel. As Fiddes puts it: “if we say that God loves, it seems we must say that God not only suffers but is changed by those whom God loves.”¹⁴ Humanity’s diverse experiences are taken up by God.

Diversity in worship has to do with who can lead, who is welcome, and what sources are plumbed. While the three persons of the Trinity are equally God, they are different and uphold the beauty of diversity.

THE ECSTASY OF SELF-GIVING

Another trinitarian virtue is ecstasy of self-giving, which requires the capacity to be relationally centered. The Rublev icon reveals a focus for the divine life. The Son occupies the center of the picture. If you look closely, the arrangement of the heads takes a rudimentary form of a cross. The center of the divine life is self-giving, pouring out life for others.

As you gaze at the icon, you see that both figures (right and left) affirm something about the Son’s work. The Creator, on the left, encourages the Christ with a blessing gesture. And the Spirit, who holds the same staff of authority as the others, “signifies by pointing to the rectangular opening in the front of the altar that this divine sacrifice is a sacrifice for the salvation of the world.”¹⁵

If you look closely, what is contained in the cup is not really Eucharistic wine; it is a small, bloody lamb, reminiscent of what Abraham and Sarah fed their guests and representative of Christ’s own self-giving. God’s life, revealed in Jesus, has a profoundly centering ethic: he came not to be served, but to serve. So it must be with those who serve in his name.

When you look further at the icon, you see a small rectangular entry into the table or altar. This reminds us of two things—a narrow way that is profoundly de-centering and the witness we must bear. To truly care requires a radical displacement of self-interest, a trinitarian virtue of pouring out life to evoke life in another.

¹³David Emmanuel Goatley, *Were You There? Godforsakenness in Slave Religion* (Maryknoll, NY: Orbis Books, 1996).

¹⁴Fiddes, 171.

¹⁵Nouwen, 24.

The little door in the altar reminds us of the place the relics of the martyrs occupy in the liturgical tradition of some churches. Since *martyr* means *witness*, it is an apt description of those who gather for worship. Faithful witness requires being centered: “my life is hid with Christ, in God” (Col. 3:3) and willingness to embody his presence with others.

I have hung Rublev’s icon over my study desk at home. It reminds me to pull up a chair and enter into the deep rest afforded by communing with God who ever pours out life for those who will share in the ecstasy of *standing outside of themselves* (*ek-stasis*), giving life to the other.

HOSPITALITY

I would like to suggest that this icon points to the very heart of the meaning carried in the Christian symbol of the Trinity. God’s hospitality is the willingness to welcome others into this blessed communion of love. We participate in the life of God as we also extend hospitality.

Simply put, we cannot be fully Christian without receiving the hospitality of the triune God who welcomes us in Christ and stays with us as the Spirit. To speak of God as Trinity is necessary, thus, to be faithful to the story of our salvation, the birthing of the church, and the hope that God’s reign will come fully.

The hospitality of God comes to us in mysterious ways. As Abraham and Sarah practiced the ways of the desert, welcoming strangers to share rest and a meal, they did not know they were welcoming God’s own messenger. Indeed, there is some textual difficulty in the passage, which blurs the identity of the strangers with the Lord. (The story of Jesus eating with the Emmaus travelers has a similar mysterious quality to it.) The story of Abraham and Sarah is long remembered in the Jewish-Christian tradition. We hear the echo of it in Hebrews 13:2 about “entertaining angels unaware.” These forebears in faith were enveloped in God’s gracious giving as they gave what they had.

Hospitality is good for everyone, good for hosts as well as for guests. The testimony of so many people who offer hospitality is that they “received more than they gave.” Centuries ago, Chrysostom expressed this same conclusion when he wrote that the person who offers hospitality with enthusiasm “receives something rather than gives it.”¹⁶ This is the mystery of God’s grace: by offering hospitality, we receive God’s own hospitality in offering us the full dignity of our humanity as God’s partner in service.

The hospitality of God comes to us in needed ways. The story of Jesus cooking breakfast for his weary, hungry friends (John 21:9-14) is a wonderful picture of the hospitality of God. It meets concrete human need. Jesus had what they needed: fish and forgiveness, a warm meal and welcome. One writer has said: “Whatever else

.....

¹⁶Chrysostom, Homily 41 on Genesis, in *Homilies on Genesis* 18-45, trans. Robert C. Hill, *The Fathers of the Church*, vol. 82 (Washington, D.C.: Catholic University of American Press, 1990), 409.

the Gospel is about, it is essentially about welcome.” Jean Vanier, the founder of the L’Arche communities, which provide home for mentally disabled adults, writes that when people sense “that they are wanted and loved as they are and that they have a place, then we witness a real transformation—I would even say ‘resurrection’.”¹⁷

God’s triune hospitality is expressed through human community. For the early church, then, hospitality both participated in and anticipated God’s hospitality. Christians offered hospitality in grateful response to God’s generosity and as an expression of welcome to Christ “who for your sake was a stranger.”¹⁸ For them, hospitality was connected with the promises of God and to the presence of Christ through the Spirit. It condensed attention to spiritual, social, and physical dimensions of life into one potent practice, which was fitting conduct within the household of God. It required making space, which is what God does all the while.

Christine Pohl has written a significant text on Christian hospitality. In her words:

By God’s grace we can grow more willing, more eager, to open the door to a needy neighbor, a weary sister or brother, a stranger in distress. Perhaps as we open that door more regularly, we will grow increasingly sensitive to the quiet knock of angels. In the midst of a life-giving practice, we too might catch glimpses of Jesus, our true host, who asks for our welcome and welcomes us home.¹⁹

Our lives and vocations are not personal possessions, but holy trusts granted to us. When we worship, we realize that we cannot steward our lives without divine assistance. Since our hearts are ineluctably oriented toward the Transcendent One, recognizing who is God stabilizes our sense of identity. We are frail creatures of dust who share in God’s very breath as Holy Spirit, created for trinitarian virtue.

Worship is essential to our humanity. I love the venerable proverb: “More than the Jewish people have kept the Sabbath, the Sabbath has kept the Jews.” So it is with Christian worship: it will keep us; God will reveal divine glory, though not without ambiguity; and we will reflect God’s likeness as we rehearse together for the performance of Christian living.

“Truth Might Gradually Dazzle”

We long to construct worship so that “truth might gradually dazzle” (Dickinson), but we must acknowledge the limits of our words. Even the great poet Dante learned this. In the final canto of the *Commedia* he brings the reader into the presence of the triune God. Bathed in light, he first sees absolutely everything in the

¹⁷Jean Vanier, *From Brokenness to Community* (New York: Paulist Press, 1992), 15.


¹⁸Gregory Nazianzen, “Oration on Holy Baptism,” NPNF2, vol. 7, 371.

¹⁹Christian D. Pohl, *Making Room: Recovering Hospitality as a Christian Tradition* (Grand Rapids, MI: Eerdmans, 1999), 187.

universe coming together within a book whose gathered pages are bound together by love. In the twinkling of an eye he sees that first vision become another: three circles of identical dimension make an appearance but each with its own distinctive color, an image of unity and diversity. Finally, he notices that the center of the three circles is painted with our human image and likeness.

What to make of this pictorial presentation of the incarnate Christ with a face like ours, at the heart of the Triune God? Try as he may, the poet finds the road blocked. He writes: "Now will my speech fall more short, even in respect to that which I remember, than that of an infant who still bathes his tongue at the breast."²⁰ All he can do is allow himself to be swept away by the overwhelming presence of God, caught up in the love that moves the sun and the other stars.

.....
²⁰*The Divine Comedy of Dante Alighieri*, trans. George Eliot Norton (Chicago: Encyclopedia Britannica, 1952) Canto XXXIII, 106, p. 157.

Surely worship prepares us to dwell in the house of love, bearing the likeness of God together, and truth gradually dazzles. 

Molly T. Marshall, Ph.D., is President of Central Seminary in Shawnee, Kansas. Now in her fourth decade in theological education, she continues to find joy in witnessing the formation of learners into effective ministers. She believes she was put on this earth to love students and stir the pot!



THE HYMN SOCIETY

Join us as we celebrate
the launch of

THE CENTER FOR
CONGREGATIONAL
SONG

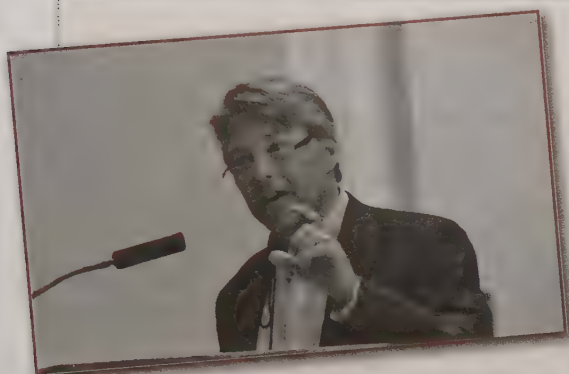
October 15-16, 2017
Dallas, Texas

VISIT THEHYMNSOCIETY.ORG/CCE FOR MORE INFO

Mind the Gaps:

Responding to Criticisms of a Formative Vision for Worship and Congregational Song

BY JOHN D. WITVLIET



Gratitude

I am deeply grateful to The Hymn Society, and have been for 27 years. From 1989 to 1992, I had the opportunity to work in the bookstore during the summer conference. It opened up an ecumenical and historically rich world of bibliotherapy that I am still learning from. What a gift that experience was. Then in 1993, I had the opportunity to read through the first ten years of the journal *THE HYMN* for a graduate school research paper and discovered a group of writers and editors who loved the church, loved the voice of the people, loved vibrant and deep worship, and loved learning about it across the spectrum of time periods, denominations, and cultures. To this day, I am grateful every time *THE HYMN* arrives in my mailbox.

Today I am especially grateful for Rae Whitney for underwriting today's talk, with such grateful memories of Ed Doemlund. Rae's thoughtfulness prompts me to remember the legacy of a mentor and colleague of those of us here from Calvin College, Bert Polman. We have received much from those saints that God has placed in our lives and from the rich legacy of this Society.

The Beauty of Formative Congregational Song

Congregational singing is not merely an expression of a community's beliefs and experiences, but also a means by which that community's imagination, practices, virtues, and way of being in the world can be deepened, chastened, improved, healed, and sanctified.

Worship is not only expressive. It is also formative. This is especially so if we are willing to sing not only the songs we want to sing, but also the songs we need to sing, and if, by God's grace, we learn to want to sing the songs we need to sing. Embracing this formative vision is a fitting call to churches of every denomination, ethnic and cultural group, and liturgical identity.¹

While all forms of worship and song form us in some way, often in ways we cannot fully perceive or describe, so much of the best public worship and congregational song emerges when local leaders become explicitly intentional about the kind of formation they long for their liturgy and music to have.²

This formative vision was brought home to me in a recent experience of church visiting. On Sunday, July 3, 2016, our family was away from home, and we were faced with the challenge of finding a church to attend on the Sunday before Independence Day in the United States, hoping against hope that we could protect our kids from a devastating dose of the worst kinds of civil religion and not finding much assurance on the church websites and signage that we saw. So we did what we now highly recommend for others concerned about this: we went to a Mennonite Church, a tradition rightly known for its resistance to destructive forms of civil religion. We are glad we did. The leader began intentionally and formatively by announcing that it was World Peace Sunday. The prayer leader prayed for the United States, for a collective sense of dependence on God, and then prayed intentionally for places all over the world. The music took us, formatively, across cultures and time periods, and was led in way that invited us not just to sing together, but to listen

.....
¹This essay is part of a programmatic set of essays I have been developing on this theme, including, most recently, "Liturgy in the Context of Joy and Sorrow: Music as Pastoral Care," *Pastoral Music* 40.1 (Nov. 2015): 53-61 and "Planting and Harvesting' Godly Sincerity: Pastoral Wisdom in the Practice of Public Worship," *Evangelical Quarterly* 87.4 (Oct. 2015): 291-309.

²This talk is focused on intentional formation. Another poignant dimension of liturgy's formative potency emerges from the pre- or sub-cognitive formation that happens regardless of intent or awareness. See James K. A. Smith, *Imagining the Kingdom: How Worship Works* (Grand Rapids, MI: Baker Academic: 2013).

to each other sing. The sermon was bilingual, in both Spanish and English, inviting all of us to slow down and to remember that all of us hear the gospel in translation. And, memorably, after the service, the church made good on its children's sermon about hospitality by providing for the entire community warm, freshly-baked aromatic cinnamon rolls. Our four teenagers rejoiced. And so did we as parents. It was a formation-rich Sunday.

We also know that childhood experiences like this can stick with us in ways that we may not appreciate until years later. In 2015, Margaret Shinn Evans published a short memoir essay in a collection called *State of the Heart: South Carolina Writers on the Places They Love*.³ She begins this way:

When I made the impulsive decision to go back to church after two decades in the heathen wilderness, I bypassed the pews and headed straight for the choir loft. It was music, not religion that brought me to First Presbyterian in downtown Beaufort almost eight years ago.

I grew up in Alabama, where my parents raised us Methodist. They sent my sisters and me to Sunday school, MYF, Camp Sumatanga, the works. Despite their diligence, it never really took. I stopped going to church in college at Sewanee, where I didn't so much "lose my faith" as discover I didn't have any. All it took was a little book learnin'—and a few late-night keg parties—and I was done getting up early on Sunday mornings for something that seemed both unlikely and irrelevant. Later, I went to grad school at the University of Alabama to study English. It was the late 1980s, deconstruction was all the rage, and the bias against religion was palpable in our department. To an insecure young scholar, the message came through loud and clear: you're either a thinker or a believer; you can't be both. I took that message to heart and lived it—rather religiously—for twenty years.

But I never got over the music. My parents had sung in the church choir; they'd brought us up to love Bach and Beethoven, Schubert and Handel. That stuff gets in your bones, your blood. Faith may desert you, but music doesn't.

So there I was one cold morning in December, sitting in First Presbyterian Church of Beaufort—some friends had invited me—listening to the choir sing the Christmas part of Handel's 'Messiah' . . . and crying like a baby. Something happened to me that morning, and I still don't understand it. I heard the words I'd heard a thousand times before: "And the government shall be upon his shoulder, and his name shall be called Wonderful Counselor, the Mighty God, the Everlasting Father, the Prince

of Peace;" and my heart just cracked wide open. Suddenly, I wanted to believe those words more than anything in the world, and I wanted that music to go on forever. When the performance ended, I marched my shaken, trembling self up to the choir director—a total stranger—and asked if I could join his group.

What a poignant testimony to the formative power of sacred song to sculpt a soul. How encouraging it can be to luxuriate in the beauties and graces of this formative vision of worship, rehearsing our own testimonies about music we love, and its power to grace the lives of all who sing or hear it.

Responding to Objections

But here I want to confront some of the blank stares, the quiet resistance, and the explicit protests that emerge around this theme. These doubts or protestations sometimes come at us boldly in after-church e-mails, Facebook posts, conference evaluation forms, or from student questions in class. Sometimes they remain stubbornly silent—unarticulated in the hearts of people that walk away from church, or from an intentionally formative one, or from other ministry leaders who settle for a low, utilitarian view of congregational song and shut down our efforts at intentional spiritual formation through song. Very few of these kinds of critiques emerge from people who typically come to Hymn Society meetings. But they are the kind of critiques that we all do need to respond to.

Consider especially two main clusters of objections, each of which emerge out of an experience of a gap. British train stations have signs that read "mind the gap." In these reflections, join me in minding two kinds of gaps. In each case, I will briefly describe the gap, sketch a response to it, and then celebrate some counter-cultural examples of people working to address these gaps in their contexts. My aim is to encourage us all to embrace more deeply the pastoral dimension of our vocation related to the people's song.

The Real-Time Sincerity or Authenticity Gap

A first cluster of critique emerges from the experience of a real-time gap between what a song expresses and what people are feeling. People may express this sense of disconnect by communicating things like: "That song is not meaningful to me," "I cannot relate to that," "That is not my kind of music," "How can I possibly be sincere in meaning so many words that fly by so fast I can barely understand them?," "How can I possibly sing all that happy music when I am so depressed?," "How can I possibly sing all that sad music which just drags down my soul." Think of this as the "sincerity" or "authenticity" cluster of critiques.

³Margaret Shinn Evans, "Prodigal Daughter," in *State of the Heart: South Carolina Writers on the Places They Love*, vol. 2, ed. by Aida Rogers (Columbia, SC: University of South Carolina Press, 2015). Also available at <http://memargaret.com/prodigal-daughter/>.

Importantly, these sentiments may emerge even when an exemplary song is led in an exemplary way. To be sure, often a gap or sense of disconnection emerges because the musical leadership is poor, the song is weak, or the song does not fit the liturgical or cultural context. (A full treatment of the gaps would need to also reflect on these challenges.) But often it is easy for us to explain away the experience many people have of this real-time gap by focusing on these matters, avoiding the stubborn fact that even with contextually-fitting music ably led, many people still experience a profound sense of disconnect.

I suspect that many of us have already experienced at least a mild form of this kind of gap already during a recent worship service or hymn festival, even at this conference. Think of that song you sang, but didn't really pray, a song that may have puzzled, disquieted, perplexed, or stretched you. It's a nearly universal experience in worship, especially when people from diverse denominational, cultural, or generational contexts sing together.

And it's actually a *necessary* experience for worship to be formative. I need to experience a gap between how I have already been formed and how I need yet to be formed if I am to grow. Singing without a gap to stretch us is like lifting weights on a weight machine with no weights engaged. I could do arm lifts all day long on a weight machine without weights with no formative benefit whatsoever.

At a conference like this, many of us rather like at least a moderate stretching formative gap. Conferences tend, though not exclusively, to attract "growth mindset" kinds of people, people eager to learn, and willing to try new things. But for a lot of people, even a small gap is ultimately the reason that they will set aside not only a lot of really good songs, but also a formative vision for worship altogether, like someone who not only rejects healthy varieties of kale or spinach but also rejects any concern for a healthy diet.

There are likely dozens of reasons why people might respond to a gap in this way: a culture that prizes immediate real-time affective gratification, religious cultures that prize almost exclusively individual real-time emotionally-charged sincerity, an expressivist culture that values *inside-out* expression (I share my experience) rather than *outside-in* formation (I apprentice myself to an expression that comes from outside of myself), a personal disposition that features a "fixed mindset" rather than "growth mindset."

But rather than just lament aspects of our culture, today I want to celebrate the good things that happen when pastoral musicians mind this gap and work to equip people with a framework or perspective that will help them treat a manageable gap as an opportunity, not a threat.

When a college worship chaplain intentionally takes time to explain to students that sometimes we need to sing a song that expresses what we don't yet feel so that we can learn to feel it, that chaplain is establishing a framework which can ground all kinds of rich exploratory engagements with formative congregational song. I think

of the star athlete at a college who once heard a similar comparison of a sung psalm to a spiritual sit-up which strengthens one's spiritual core and experienced a kind of conversion that moved him to embrace new, formative songs.

When a pastoral care chaplain explains to someone experiencing profound depression, or to a new parent who hasn't slept in a month, that some songs they cannot feel in the moment are being sung by a community who is vicariously praying for them, she is giving them a way of understanding congregational song that frees them from the burden of needing to feel it in the moment.

When an older member of a congregation testifies to why a particular song has shaped them, younger members may well be prompted to think about their own most formative song, as well as to find deep meaning in a song they may otherwise have thought didn't really offer them much.

When a song is introduced as a means by which to pray vicariously for another group of people, I am freed to enter in to that song which I may not really groove on, because the meaning of that song is not tied to my real-time sincerity about what the song says about me, but rather to my sincere sense of solidarity with someone who experiences the world in quite a different way from myself. Perhaps we could call it *empathetic sincerity*.

What important musical pastoral leadership this is: leadership that helps worshipers understand that stretching songs can be a gift, not just a burden. To risk a metaphor, this is like providing people who may otherwise be a bit spiritually lactose-intolerant with the enzymes to digest songs they otherwise couldn't.

While wise pastoral musical leadership involves managing the size of the gap between a song's meaning and the prior experience of the community (choosing songs with just the right amount and kind of gap), it also involves helping people understand the value of the gap. It's not only about preparing songs for the people, but also preparing the people for the songs.⁴ Without that understanding, it won't take many experiences of disconnect for many people to dismiss formative approaches to congregational song altogether. What wise leadership does not do is to avoid the real-time disconnect that so many ordinary people in all walks of life do feel, while we carry on with our own vision of good church music.

One place to see this kind of leadership taking place is in a remarkable new generation of worship leadership apprentice programs, being developed in quite a variety of geographic and denominational contexts. Here are a few of them, including some we have learned about at the Calvin Institute of Christian Worship through our Vital Worship grants program and other conference programming:

• Programs for emerging high school student

.....

⁴This is a paraphrase of a wonderful line from our conference's third plenary address by Mark Burrows.

- worship leaders, such as “Anima” at Samford University and “Awakening” at Hope College;
- New high school liturgical musician formation programs in the Roman Catholic dioceses of Los Angeles and of Youngstown, Ohio;
- David Haas’ “Music Ministry Alive” summer programming;
- Jimmie Abbington’s Church Music Academy at the Hampton Ministers Conference;
- National Catholic Youth Choir;
- St. Meinrad’s “One Bread, One Cup” program for liturgical leadership; and
- Urban Doxology’s songwriting internship program in Richmond, Virginia.

Add to these worship leadership programs, both formal and informal at roughly 100 campus ministries at public universities across North America, and apprentice programs at dozens of Christian colleges, including some that have received recent Vital Worship grants: Central Christian College (Kansas), University of Dubuque, Belmont University, Asuza Pacific University, Westminster College, King’s University, Baptist University of the Americas, Tyndale University College, and Whitworth University.

One fascinating part of many of these mentoring or apprenticeship programs is that they work with dozens of high-school and college-age students who grow up immersed in a culture that values *inside-out* expressivity and introduces them to a world of formative congregational singing, in which songs work *outside-in* to shape new experiences. These are the young people who live, it appears, at the epicenter of our culture’s concern for immediate gratification and yet show openness to a formative vision for worship. When students who have grown up in an expressivist culture that often resists formative worship are apprenticed into leadership roles, it often doesn’t take much at all for them to embrace a leadership role as a formative worship coach, and to rise to the challenge of selecting or writing songs people need, and not just the songs they want. In fact, all it often takes is a well-placed metaphor—“you are an apprentice worship coach” or “The Psalms are a gymnasium of the soul” (Ambrose)—to invite them into a new way of being in the world of congregational song. As much as they may want to sing songs they already know and love, they are often eager to embrace the notion that they also need to lead songs that communities need to learn in order to grow.

These programs work right at the very places in ecclesial life that brim with both potential tension and surprising discovery, places that turn out to be extremely generative, precisely the places that Hymn Society members need to be.

Here, then, is the axiom I would like to propose: addressing the resistance to formative worship on the grounds of sincerity or authenticity is best done not by avoiding the gap, but running toward it: listening to the people who experience the greatest gap between their

experience and the meaning of the songs we sing, and discerning how we can best equip them with the framework or perspective that will embrace congregational songs as a formative experience.

The Hypocrisy Gap

A second cluster of critiques of a formative vision of congregational song emerges out of another gap, the gap between singing together in public assembly and how we live the rest of our lives. People may express this gap in many different ways: “I feel like I need to leave life’s challenges at the door when coming to worship;” “What we sing in worship doesn’t match how we live our life together;” “The idea that worship is formative is a nice theory, but then why aren’t people who sing all these supposedly better songs actually better people?;” “Your songs are beautiful. But why aren’t you more interested in mission? In actually doing justice? In evangelism?”

Granted, there are people who love to sing wonderful music but who are really cantankerous and hypocritical—people who have been deeply formed by remarkable congregational songs about grace, justice, and truth, but seem to forget all of it when commenting on politically-related posts on *Facebook*. So let’s call this what it is: the gap between liturgy and life is a hypocrisy gap. We all struggle with it.

The perception of a hypocritical gap between liturgy and life is a significant reason that thousands of people stay away from church, as well as a significant reason that too many Christian leaders in too many denominations do not have patience for a formative approach to congregational song. Why sing texts that are so searing, so truthful, so poignant, so necessary, but so far removed from how people actually live?

This critique reminds us that congregational song is not the only formative influence around. We live immersed in a cauldron of competing formative practices. Life-long worshipers are formed also by advertising, shopping malls, political discourse, workplace culture, television, friends, and families; each of which have rituals, habits, gestures, and language that forms us, and many of these have their own music which forms us, too.

As my colleague James K. A. Smith has written so compellingly, the North American shopping mall is a cathedral of consumerism and individualism. It offers us a counter-liturgy that seeks to undo so much what we sing about in our public worship assemblies. How can four, six, or eight songs on Sunday compete with the entire consumerist industrial complex of modern culture?

Well, one way to ensure that it can’t compete, is to keep our four, six, or eight songs locked up inside a liturgy in a functional liturgical lockbox which keeps our songs separated from life.

An antidote to this separation is the pastoral practice of knitting together liturgy and life, weaving together congregational song and every other form of congregational ministry, finding ways of letting our

liturgical song echo throughout life, and encouraging each other to let our liturgical songs become the soundtrack by which we live.

This interconnected vision is an old and enduring vision for liturgical song. Echoing Erasmus, Luther, Calvin, and Marot, in 1581 Cyriacus Spangenberg testified to the way that catechism hymns shaped a kind of catechetical-liturgical spirituality that pervaded all of life:

Pious Luther put these chief parts of our Christian doctrine into such altogether fine, short, beautiful, and understandable songs, that a craftsman in his workshop, a peasant, a husbandman, herdsman, and shepherd in the field, a charcoal-burner and woodcutter in the woods, sailors and fishermen on the water, carters, messengers, and other travelers on the road, children and servants at home, or whoever they may be (if they wish to be pious and have learned such hymns) can easily practice their catechism at any time, and at the same time make confession of their Christian faith, to honor God, to teach others and give a good example, and to comfort and benefit themselves.⁵

This is a vision of liturgical music with a warm, centrifugal force that radiates out from liturgy into singers' workplaces, homes, and experiences of leisure. This centrifugal force can be encouraged by all kinds of tangible practices.

- The pastoral musician who equips singers with a *YouTube* recording of Sunday's song to play during family or personal devotions or church committee meeting.
- The patient recording artist who prepares musical forms of daily prayer for people to use in their morning commute.
- The church that commits to sing not only in public worship, but during some aspect of every other church ministry.
- The church musician whose job description isn't limited to Sunday morning's music, but extends to include shaping the musical culture of the community all week long.
- On the summer conference circuit, what about that pastoral musician who contributes to The Hymn Society, but also contributes centripetal gifts to the Justice Conference, or the Christian Community Development Association Conference, or the Institute on Faith and Disability, or a conference on Church and Mental Health?

Practices like these would help us be not merely a Hymn Society for Liturgical Song, but a Hymn Society for Liturgy and Life.

Fortunately, these very kinds of things are happening in a number of communities in beautiful ways. At the

⁵Cyriacus Spangenberg, 1581, quoted in Christopher Boyd Brown, *Singing the Gospel: Lutheran Hymns and the Success of the Reformation* (Cambridge, MA: Harvard University Press, 2005), 15.

Calvin Institute of Christian Worship, we have learned much from several recent Vital Worship grants projects which have been specifically oriented around enhancing the centrifugal energy of formative congregational song into the other six days of the week. Congregations in Georgia, Illinois, and Michigan, each on their own, developed year-long strategies for linking liturgy and life, weaving congregational songs into other ministries in the church, and into resources for personal, family, and small group prayer all week long. Other resource providers have taken the lead in stimulating the creation or curation of songs related to the 24-7 life of the faith, including a new project on songs related to work and vocation led by Bifrost Arts.

Expanding the Together in our Singing Together

As we work on knitting together liturgy and life in a truly liturgical spirituality, there is one especially crucial call for us all this particular summer, the summer of 2016, a summer of divided political discourse, and the murders of Freddie Gray, Alton Sterling, Philando Castile, and police officers in Dallas and Baton Rouge.

One expression of this call came to me through a poignant challenge issued by a friend and colleague, a champion of formative worship, who challenges how thoroughgoing our vision of formative worship really is. In a recent speech at our Vital Worship Grants event at Calvin Institute of Christian Worship, David Bailey noted that while a lot of attention has been paid to the formative qualities of specific elements of worship, "it is not just what we do or sing in worship that forms us, it is also *who we worship and sing with* that forms us."

I also heard this conviction compelling expressed at this year's Institute for Faith and Disability, held at Western Theological Seminary in Holland, Michigan: who we sing with (or don't) may be as formative for our faith as what we sing.

To paraphrase David Bailey's prophetic word: it is really easy to sing compellingly about diversity in a largely homogenous group or to sing about poverty from a functionally gated community. In these contexts, the very good act of singing about diversity and poverty can end up being counter-formative, not only because the message is undermined by the context, but because we might be tempted to congratulate ourselves for having sung about these matters, thinking we have done enough.

David's own prophetic ministry in Richmond, Virginia, has been intentional for several years in shaping a worshiping community across both racial and socioeconomic lines, especially through the work of Arrabon and Urban Doxology. In fact, Urban Doxology's summer songwriting internship is a visionary step toward expanding the *together* in the good act of singing together, bringing a diverse group of college-age emerging leaders for a summer in which neighborhood ministry and worship songwriting are knit together. This is context for

David's poignant reflections on the events of the summer of 2016, recently posted on his website:

From the time I woke up last Thursday morning until the time I got to work, I could do nothing but cry. I wept because of the shootings I saw. I wept because I saw a 15-year-old boy crying, saying, "I want my Daddy!" I wept because of the way people dialogue about their experience about race. It's often not a dialogue, but a dismissal of one another's experience. I was crying, praying, and contemplating. I was praying and contemplating, how do I shepherd people well in a situation like this?

It felt overwhelming because I was processing my own thoughts and feelings while praying through how to shepherd the people participating in a national conference call with other national leaders that I was asked to help lead. And I also had a responsibility to shepherd Arrabon's summer interns through this national tragedy. What do I say? What do I do? What does God want to say and do?

I think Makeda and Lindsey are a foretaste of what God wants to do in such a time as this. Makeda is an African-American young lady who grew up in Richmond. Lindsey is a white American young lady from a place in Nebraska that I'm still trying to find on the map!

They are roommates this summer for the Urban Songwriting Internship, an intensive eight-week leadership development program providing learning experiences on biblical theology, multicultural worship, race, class and culture, songwriting and more. They've been friends since day one, and they have been processing their life, their internship experiences, and the various iterations of conversations around race we've had this summer. Like an unexpected punch in the gut, when events of last week happened we were all devastated. What do we do? How do we process this?

Pastor Doug from East End Fellowship and I co-led a time of processing and prayer on Thursday. We gave permission for people to process their experience without judgment no matter where they were in the journey. Things got real! It got expressive, loud, and there were a lot of tears, but no matter how uncomfortable it felt, . . . we listened to one another.

If I were to summarize the experience, it's best expressed in the dialogue that Makeda and Lindsey had later that day:

Lindsey: My brother is a white police officer...

Makeda: My dad is a black man...

Lindsey and Makeda listened to each other with their hearts because they have been walking, working, and worshipping together before this national tragedy and will be in a relationship after the news cycle ends. . . .⁶

.....

⁶<http://www.chatrichmond.org/blogs-home/my-brother-is-a-white-police-officer-my-father-is-a-black-man>. Accessed July 17, 2016.

Importantly, David's call is no reason to stop singing about diversity, justice, or poverty. By no means. These songs carry with them a counter-cultural antidote to our cultural division right into the bastions of our own insularity and fear. Stopping our singing of these truthful songs would reduce the liturgy/life gap, but in the wrong direction.

What we need is to keep singing them, but let them work their yeast-like formative influence on us as we discern who to sing them with.

On this past Sunday afternoon, as I drove into Redlands for this conference, I listened in despair to a news coverage focused on shootings of police officers in Baton Rouge and then to President Obama's sober remarks about it. And I thought to myself, "And we are going to The Hymn Society. Is this really the best use of our time?" It can seem at times as if what we are so concerned about is of little consequence. It is tempting to lose sight of the formative potential of congregational song.

Then I recalled a vivid experience several years ago at a worship conference in which leading African-American church musician and cultural historian Horace Clarence Boyer was asked about what he would recommend people should do after they left the conference. His answer was brief and memorable: "go out, find some people who don't look like yourself, and figure out how sing together."

In this summer of division and cultural upheaval, members of this Society are gifted with one of the most poignant tools of cultural healing of all, if only we have the imagination and resolve to use this tool in healing ways. Ultimately, David Bailey's prophetic word is a joyful invitation to every single one of us to expand the *together* in our singing together.

And here, too, there is good news. In spite of pockets of stubborn resistance and a deeply fragmented social-media shaped society, there are hundreds, even thousands of people who genuinely long to live, to worship, and to sing in a new kind of space—a space of mutual multicultural sharing, learning, and growth.

There are also a lot of local leaders in many different places taking up the call to expand the *together* in their "singing together." In the past few years, we have been delighted with Vital Worship grants projects that have been intentional about expanding communities of shared song:

- A congregation in Hillsborough, North Carolina, is working on the creation of new songs co-written by members and by residents in a local prison;
- A congregation in Chicago, Illinois, is spending a year weaving together three distinct communities, Eritreans, Americans, and Gujarati (India), into a united mosaic;
- A church in Oxford, North Carolina, is linking African American and Latino communities together in worship;
- A congregation in Lakewood, Ohio, is forging

new connections with Karen refugees;

- A community in Hollywood, California, is forging new connections with the local Deaf and ASL community;
- Congregations in Ridgewood, New York, and Charlottesville, Virginia, are working on intentional hospitality to special-needs children and their families; and
- A congregation in Amherst, Massachusetts, meets outside in order to welcome, worship with, and learn from the local homeless population.

These examples, among many, many others, offer reason for hope. Resourceful leaders, curators of congregational song, and shapers of congregational cultures, are helping communities expand their sense of togetherness across socio-cultural dividing lines. And each of us is invited to do our part, in each and every place where God has called us.

A Concluding Word

Ultimately, minding the sincerity and hypocrisy gaps is a deeply pastoral task, fitting for people who are deeply pastoral musicians to the core.

Pastoral musicians are called to be mindful of the sincerity gap and the real-time disconnect between the

people we serve and the songs we sing. Pastoral musicians write, choose, and lead the songs that we need to sing as God's people, but they also shepherd God's people to be ready and able to joyfully receive these songs as formative.

Pastoral musicians are called to be mindful of the hypocrisy gap that can too easily grow between liturgy and life. Pastoral musicians look for every way possible to amplify the echoes of Sunday's liturgy so that its song becomes the soundtrack by which God's people live and minister together in the world God loves. And pastoral musicians look for creative, contextually fitting ways of "expanding the *together* in our singing together."

Over the years, I have been deeply grateful that members of The Hymn Society are not just interested in writing songs, selecting songs, and singing songs, but also in shaping generative cultures of singing in the communities we represent. May God's Spirit encourage us all as we respond to our callings to be pastoral musicians in a world that so desperately needs Spirit-graced experiences of healing and growth. 🍂

John D. Witvliet is Director of the Calvin Institute of Christian Worship and Professor of Worship, Theology, and Congregational Studies at Calvin College and Calvin Theological Seminary in Grand Rapids, Michigan.

What's an Ebenezer?! – Making the Word Accessible for Our Children

BY MARK BURROWS

Editor's Note: This article represents the Wednesday morning plenary from the Redlands Conference (July 2016). Its presentation was very interactive and this is an attempt to capture it in words, pictures, and web links so that the ideas Mark presented may be shared with those of you who were not there and that those of you who were there may have reminders.

Song: "When we all live as one"

<https://www.youtube.com/watch?v=cuF8ROCHktQ>
(this song appears at around the 16:00 mark)

How very good and pleasant it is
when people live together in UNITY!
How very good and pleasant it is
when people live together in UNITY!
How very good and pleasant it is
when people live together in UNITY!
When we all live as one.

We'll get more done [clap-clap-clap-clap]
When we live as one.
We'll have more fun [clap-clap-clap-clap]
When we live as one.
We'll laugh and run [clap-clap-clap-clap]
Underneath the sun [clap-clap-clap-clap]
When we all live as one.¹
[Sing the song two more times, getting faster each time.]

***Preparing children for worship
and preparing worship for
children are two different things.***

Song: "The book of God's love"
This is the Bible, the book of God's love.
This is the Bible, the book of God's love.
Written by people, inspired from above. (Ah)
This is the Bible, the book of God's love.²

Luke 18:15-17
People were bringing even infants to [Jesus] that he
might bless them; and when the disciples saw it, they
sternly ordered them not to do it.

.....
¹Mark Burrows, in *Again, I Say Rejoice!* (Dallas: Choristers Guild, 2013).

²Ibid.



But Jesus called for them and said, "Let the little children come to me, and do not hinder them; for it is to such as these that the kingdom of God belongs. Truly I tell you, whoever does not receive the kingdom of God as a little child will never enter it."

[That's the nice one. Now let's look at what Matthew has to say...]

Matthew 18:1-7
At the same time the disciples came to Jesus and asked, "Who is the greatest in the kingdom of heaven?" He called a child whom he put among them, and said, "Truly I tell you, unless you change and become like children, you will never enter the kingdom of heaven. Whoever becomes humbles like this child is the greatest in the kingdom of heaven. Whoever welcomes one such child in my name welcomes me. If any of you put a stumbling block before one of these little ones who believe in me, it would be better for you if a great millstone were fastened around your neck and you were thrown into the depth of the sea. Woe to the world because of stumbling blocks!"

***So, how do we hinder?
Let's look at some stumbling blocks
and see how we can transform them
into help stones.***

One of my favorite hymns is "All hail the power of Jesus' name" [CORONATION and DIADEM]. But this hymn has a few stumbling blocks. Let's play a little game: Turn to page 98 in your conference books to "All hail the power of Jesus' name." We're going to play the game,

“Spot the SAT Words.”³ Go through and see how many words and phrases you find that might be challenging for children.

- Prostrate
- Diadem
- “Chosen seed of Israel’s race”
- Ransomed (Hollywood has implanted a pretty strong image of *ransom*)
- Wormwood
- Gall
- “Spread your trophies” (like for soccer and spelling bee?)
- Terrestrial ball
- Ascribe
- Martyrs
- Extol
- “Stem of Jesse’s Rod”
- Sacred throng

This many difficult words and phrases packed into one hymn really creates a stumbling block situation. And that’s just for those who can read. The pre-readers in our midst are completely lost.

To get a sense of what this text might feel like to a child, let’s go to the next page and read together another cherished text:

‘Twas brillig, and the slithy toves
Did gyre and gimble in the wabe;
All mimsy were the borogoves.
And the mome raths outgrabe.

That’s the first stanza of “Jabberwocky” from *Through the Looking Glass* by Lewis Carroll. The syntax and structure are there. We even recognize a few words like *the*, *and*, and *were*. But this is mostly nonsense text.

Now, as any Lewis Carroll scholars in the room will tell you, later on in the story Humpty Dumpty explains the meanings of some of the nonsense words. In the same way, hymn experts in the room can tell you what *wormwood* and *gall* mean. But for children these words might as well be *mimsy* and *borogoves* . . . or *Ebenezer*. In fact, how many grown-ups, if put on the spot, could tell you not only what *wormwood* and *gall* are, but what they mean in the context of the hymn? We’ve got some serious stumbling blocks here.

Excuse me for a moment while I have a little argument with myself:

Self 1: But children need to learn what these words mean.

Self 2: I don’t disagree. But I’m not their English teacher. I’m their minister.

Self 1: Don’t you think part of ministering to the children means helping them come into contact with these words and concepts on a regular basis?

Self 2: Yes, repetition is important. But you can’t get in the reps if you can’t get ‘em there. And why would children keep coming back to a place where they didn’t understand the language and no one bothered to teach them?

.....

³SAT, formerly Scholastic Assessment Test, are tests taken by high school seniors preparing for college entrance.

Self 1: So what are you saying? We have to get rid of all the hymns that aren’t on a third grade reading level?

Self 2: No. I’m saying, what if, from time to time, we made the word accessible to children by actually teaching them the language?

Self 1: Right there in worship?!

Self 2: Yep!

It’s not a matter of getting rid of the stumbling blocks. We don’t “get rid” of “All hail the power of Jesus’ name” and replace it with something more “now.” God’s love doesn’t throw things away. God’s love transforms. How can we transform these apparent stumbling blocks into stepping stones, into pathways, into bridges?

IDEA 1

Before the hymn, select a tricky word or phrase to explain, just one. No need to turn worship into a full-on vocabulary lesson.

Direct your comments to the children. When you explain something to an entire congregation, you’ll inevitably ruffle the feathers of some grown-ups who think you’re “talking down” to them. [I knew that already. Who does he think he is?]

But there’s an interesting phenomenon, something I like to call “voyeuristic faith development,” that happens when you talk to the kids. Now you’ve got the grown-ups in the room listening in with their non-defensive posture. [Interesting. I didn’t know that.] It’s the same phenomenon which leads so many grown-ups to comment “You know, I got more out of the Children’s Moment than I did out of the sermon.”

Right before the hymn, say: “Kids, we’re about to sing one of the great hymns of our faith, ‘All hail the power of Jesus’ name.’”⁴ But some of the words are a little confusing. In verse three we’re going to sing about something called *wormwood and the gall*. Wormwood and gall are things that taste bitter. Can you think of something that tastes bitter, maybe even something bitter that caught you off guard because you thought it might taste sweet, like cocoa powder or an orange peel?

When we sing the part about the wormwood and the gall I want you to imagine tasting something bitter. Then when we get to the part where we sing “And crown him Lord of all” imagine something very sweet that gets rid of the bitter taste.”

And don’t bog down with trying to explain the metaphorical language of bitter and sweet. Remember, children are concrete thinkers. [More on this in a moment.] It’s enough for them to have an idea of what the words themselves mean. But you’ve just given them something else valuable: a sensory cue to make the experience feel more multidimensional. And, all voyeuristic faith development aside, you’ve taken a moment to actually acknowledge and interact with the children in your community in something other than the “Children’s Time.”

.....

⁴Edward Perronet, 1779.

A tricky word or phrase is one stumbling block. Another is an unfamiliar tune. How many of you would say you come from a more “traditional” background? Have you ever gone to a contemporary worship service where there wasn’t a hymnal to be found. Just the lyrics on a screen to a new song you didn’t know? How did that feel?

Or, how many of you would say you’re in a more contemporary or at least “blended” setting? Have you ever gone to a so-called traditional service where everyone just picked up a hymnal and started singing? [You mean you don’t know “Church in the wildwood?” *Everybody* knows “Church in the wildwood.”] I’ve got another concrete idea for us. But before that, it’s time for a song break.

Song: You don’t have to be loud
 You don’t have to be loud to praise the Lord.
 You don’t have to be proud to praise the Lord.
 It doesn’t matter if you’re big or small,
 God hears each voice. God loves them all.
 You don’t have to be loud to praise the Lord.⁵
 [1st time loud, 2nd time soft, 3rd time completely silent]

IDEA 2

What if we took the same “teachable moment” approach we did with the tricky text, and applied it to the tune? An eight-year-old child may have only heard the tune CORONATION once or twice in her entire life. And we’re just supposed to expect her to sing this unfamiliar tune while tracking words she doesn’t understand? What is she going to get out of that experience? Not fair!

Say: We’re about to sing the hymn “All hail the power of Jesus’ name.” But many of us, especially the children in our church family, might not be as familiar with the tune. I’ll sing part of the hymn and you echo me. And those of you who know it well, sing out with good courage.
 [sing] All hail the power of Jesus’ name! Let angels prostrate fall; [congregation echoes]
 [Continue for all of verse one.]

Notice how this time I didn’t direct my remarks specifically to the children, but enlisted the adults’ help in musically nurturing the children. Adults tend to try harder when they believe what they do will help people . . . especially kids. And so often, the things we do for the benefit of children are good for all of us. You will have adults in your midst who don’t know this hymn, or are insecure with the words, or the tune, or the sound of their own voices. By going through even one verse of one hymn on one Sunday, you’re helping to transform another potential stumbling block into a stepping stone.

[By the way, that’s exactly how we just learned the song, “You don’t have to be loud.” The point of singing that song, aside from the need for a brain-break, was this: Every once in a while, treating a hymn as if everyone is learning it for the first time, will make that hymn accessible to more people than you think.]

⁵Burrows.

But what if we went a step further on this hymn? What if we created an environment that didn’t simply make the children feel included, but valued, even needed?

IDEA 2.1

Teach the children the final 3+ measures, the “hook,” “And crown him Lord of all.”

During the hymn, invite the grown-ups in the congregation to sing the entire verse, including the first “and crown him” section in measures 7-9.

Then have only the children (and perhaps one trusted adult as the children’s song leader) sing the final few measures each time.

Let’s sing verse four like this. [We’ll need some volunteers who aren’t afraid to let out the child within.]

[Grown-ups]

Let every kindred, every tribe on this terrestrial ball,
 To him all majesty ascribe, and crown him Lord of all.
 To him all majesty ascribe,

[Children sing]

And crown him Lord of all.⁶

This simple, short refrain is a wonderful stepping stone. For any children (or grown-ups) who might find the text challenging, or the tune unfamiliar, a simple refrain provides a solid point of access.

One year, as we were planning our Christmas Eve service for children and families, we needed one more Christmas carol. And it was down to these two classics: “It came upon the midnight clear” and “The first Noel.”

The choice we made wasn’t based on any inherent value of each carol. Every hymn is someone’s heartsong, so it wasn’t for us to judge whether or not a particular carol was “more worthy.” Our priority was to determine which carol would be the most accessible to our children, as well as the many visitors we wouldn’t see again until Easter. Which carol has the stepping stones?

“It came upon the midnight clear” was almost the choice. We believed it to be a bit more familiar tune (the one most likely to hear in stores by mid-October). But “The first Noel” has that catchy refrain, a great access point, even for those who only come to worship twice a year. It also has another great quality for children: it tells a story.

Children are concrete thinkers.

And another big stumbling block is metaphorical language. Once the children learn what the challenging words mean, it turns out they often mean entirely something else. While many of the grown-ups are able to relish the deeper meaning of a metaphor or simile, children, especially younger children, aren’t ready for that yet. It doesn’t mean the children aren’t smart. It doesn’t mean we’re not “giving them enough credit.” It’s simply acknowledging where children are in their brain

⁶Perronet.

development.

Then again, if we simply cut out any hymn that uses symbolic, poetic language, we'll miss out on some real treasures.

IDEA 3

What if we made a conscious effort every week to select at least one hymn that tells a story or at least utilizes more concrete language? We have a lot of great choices:

- Jesus loves me [unsurprisingly, many of the most concrete songs are about Jesus.]
- Go down, Moses
- Away in a manger
- Jesus' hands were kind hands
- Hosanna, loud hosanna
- Let there be peace on earth
- Go tell it on the mountain [this one's a gold mine; tells a story and has a catchy refrain]
- We are the church
- This is the day
- All things bright and beautiful

While we're on the subject of concrete language, let's spend a moment exploring concrete experiences. And one of the simplest concrete experiences a child can have is to actually hold a hymnal. Uh oh. I feel another little internal argument coming on:

Self 1: We've gone to projecting words on screens.

Self 2: That does seem to be gaining in popularity.

Self 1: It's great. No one has their head buried in a book. Everyone is looking up.

Self 2: Is the congregational singing stronger?

Self 1: Sometimes. It depends on whether or not they know the tune. But you can do so many cool things with graphics. Screens really are the future.

Self 2: I suppose. I just feel a need for balance.

Self 1: What do you mean?

Self 2: When screens were less ubiquitous, there was a novelty, a newness to it all that was exciting. But children are exposed to screens everywhere. Screens in the classroom. Screens in the car. Screens on their parents' phones. Screens on their tablets. Children are three-dimensional (at least).

Self 1: And worship can already feel pretty flat to a child.

Self 2: Right. So we can't afford to take away any opportunities for experiential worship.

IDEA 4:

And that includes holding the hymnal and tracking the words for each verse. Children need our help with this. They need help knowing which one's the Bible, which one's the hymnal. If they can find the hymn number on their own, let them. It provides a nice little sense of accomplishment. Then comes tracking the verses for the hymn.

Let's turn back to page 99 in our booklets and sing our old friend, "All hail the power of Jesus' name" the way children who haven't had our help might sing it.

All hail the power of Jesus' name!

Let angels prostrate fall;

Ye chosen seed of Israel's race,

ye ransomed from the fall,

Sinners, whose love can ne'er forget
the wormwood and the gall.

To him all majesty ascribe,
and crown him Lord of all.

Extol the Stem of Jesse's Rod,
and crown him Lord of all.

We'll join the everlasting song,
and crown him Lord of all.

All the other verses will go just like that. And based on the challenging words and phrases we explored earlier, this version will make about as much sense. So we have to place stepping stones here too. Suggest that the grown-ups trace the verses for the children. Then, once the children get the hang of it, ask them to trace the verses for the grown-ups.

Holding hymnals isn't about old versus new, analog versus technology. Technology is a wonderfully useful tool. But corporate worship can often feel very abstract—abstract concepts, metaphorical language. The more we give our children to hold onto (figuratively and literally), the more accessible we make the word for them.

There are other ways we can make congregational singing more experiential whether we use hymnals, screens, or sing everything by rote. But a word of caution here: we need to do a little prep-work with our congregations, otherwise some of these experiences might come across as a little gimmicky.

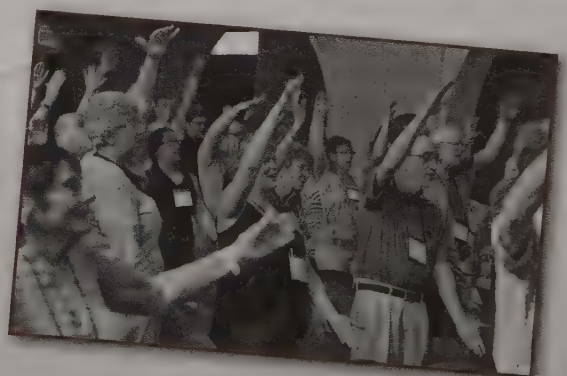
First, let's prepare ourselves. Repeat after me:

The playful

and the prayerful

are not opposites.

Mister Rogers would tell us that play is the work of childhood. Play is how children make sense of the world and their place in it. Do we all remember what the word *liturgy* means? [The work of the people.] Can we all agree, perhaps some of us begrudgingly, that children are, in fact, people?



If the work of childhood is play, and children are people, then the work of the people must include moments of play!

LET'S PLAY.

You can sing this next song with the congregation as the prelude, during children's time, or whenever the grown-ups in the room don't all have on their "solemn faces" yet. (And by the way, there are a lot of grown-ups in our midst who only put on their solemn faces because they think they're supposed to, not because they actually want to.)

Song: Hallelu

Hallelu, hallelu, hallelu, hallelujah.

Praise ye the Lord! [repeat both lines]

Praise ye the Lord, hallelujah! (3x total)

Praise ye the Lord!⁷ [Cha-cha-cha!]

[Stand, sit, and sing as led by the song leader]

Doing this during the prelude or in children's time, where playfulness is a little more widely accepted, gets the congregation primed for play during other portions of the service.

IDEA 5

Why not try this same stand-sit technique for a hymn?

Let's sing "It's me, it's me, O Lord (Standing in the need of prayer)"

It's me, it's me, O Lord, standing in the need of prayer. [Group 1 stand and sing]

It's me, it's me, O Lord, standing in the need of prayer. [Group 2]

Not my brother, not my sister, but it's me, O Lord, standing in the need of prayer.

[similarly]

Not my brother, not my sister, but it's me, O Lord, standing in the need of prayer.

It's me, it's me, O Lord, standing in the need of prayer.

It's me, it's me, O Lord, standing in the need of prayer.⁸

[Stand and sit as indicated by the song leader]

Do you do this every Sunday? Probably not. But once or twice a year? Especially when that simple movement so clearly highlights the text? You bet! Remember: the playful and the prayerful are not opposites.

IDEA 6

There are other ways to incorporate simple movement in congregational singing. One of the most effective is the subtle use of American Sign Language.

Teach the children the sign for one word, just one, that occurs multiple times in a hymn.

Say: We are going to sing one of our great hymns of praise, "Praise God, from whom all blessings flow." Here is the American Sign Language (ASL) sign for God. [demonstrate] Every time we sing the word *God* I invite all of you who choose, to make the sign for *God*. [Note: By saying "all of you who choose" you create a stepping stone for some without turning it into a stumbling block for others. Some of our members, no matter how often we try, will always shy away from movement like this in worship. But others, many others (including more adults than you might guess), will truly appreciate this accommodation of their need to learn and express with their bodies.]

[sing to LASST UNS ERFREUEN]

Praise God, from whom all blessings flow;

Praise God, all creatures here below:

Alleluia! Alleluia!

Praise God, the source of all our gifts!

Praise Jesus Christ, whose power uplifts!

Praise the Spirit, Holy Spirit!

Alleluia! Alleluia! Alleluia!⁹

What other recurring words in that hymn would have been great choices for utilizing ASL? [*Praise, Hallelujah*]

One hymn that is even more packed with the word *God*:

Sing praise to God who reigns above,

the God of all creation,

The God of power, the God of love,

the God of our salvation...

With healing balm my soul is filled

And every faithless murmur stilled.

To God all praise and glory.¹⁰

The children may not be singing every word. But they are now actively engaged in this hymn in a way they weren't before.

Another word that pops up in a number of hymns, not surprisingly, is *love*. [demonstrate the ASL sign for love.]

Jesus loves me

I love to tell the story

The Gift of Love

All of these incorporate the word *love* multiple times.

IDEA 6.1

Rather than simply invite children to make the sign for love, ask them to sign it to a grown-up (Mom, Dad, a grandparent). Now the children are not only being active participants, but interactive participants.

One thing to note: the sign for *love* requires two hands. So unless you're an octopus, if you want to both sign *love* and read from a hymnal, this will require teamwork. [You hold the hymnal, I'll sign *love*. And on the next verse we'll switch.]

.....

⁷Thomas Ken, 1674; adapted Gilbert H. Vieira, 1978, adaptation © 1989, The United Methodist Publishing House. Used by permission.

¹⁰Johann J. Schütz, 1675; trans. Frances E. Cox, 1864.

.....

⁷Anonymous, public domain.

⁸African American spiritual, public domain.

Teamwork brings us back to the interweaving of the playful and the prayerful. There are several stages of play, and it's easy to see analogs to some of these stages in the way we approach worship. Here are a few stages of play.

Onlooker Play: The child watches others play, and may even talk about play, but does not join in. Just watches. [Can we envision any congregations, and certainly members, who embody this stage? It's as if they're not "taking the course for credit; just auditing."]

Parallel Play: Children play side-by-side. They may be interested in what others are doing, and even occasionally mimic the play of others. But children are doing their own thing and aren't actively engaged with one another. [This is a step in the right direction. Parallel play at least moves us away from presentational worship to congregational worship. But there's a difference between side-by-side and hand-in-hand.]

Organized Play: Children are genuinely interested in the activity and the other children playing. The play tends to be more organized. This is the beginning of teamwork.

If we truly want children to grow in the faith, we must treat them not as passive observers who will one day "make the team." They're on the team right now. They need our help and, frankly, we need theirs. Preparing children for worship is important. But it's just as important to prepare worship with children in mind so we can set them up for success. It's going to take a cooperative effort. Which brings us to our closing song.

Song: Cooperate

https://www.youtube.com/watch?v=ZsqXDT8npic&list=PL_eLycuhWJCaNssrvK1PdosK3JLoF69vy&index=30 - (comes at about 5:55)

Just can't do it all alone.

[clap-clap-clap-clap-clap-clap-clap]

Just can't do it on my own.

[clap-clap-clap-clap-clap-clap-clap]

Time to bring my friends along.

[clap-clap-clap-clap-clap-clap-clap]


Join together in the song.

[clap-clap-clap-clap-clap-clap-clap]

C-O-O-P-E-R-A-T-E, cooperate, cooperate.

C-O-O-P-E-R-A-T-E, cooperate, cooperate.¹¹

It's up to us to identify the stumbling blocks and transform them into Ebenezers, help stones, stepping stones. It's up to us to do everything we can to make sure our children are not hindered from claiming their rightful place in God's community of love. Make no mistake: the children are not the future of the church. They're the *right now* of the church. And we must do everything we can to make the word accessible to them . . . or we don't have a future.

My sincere hope is that we don't simply "let the children come," but that we reach out and bring them to the place where they already belong. 

Mark Burrows is a writer, composer, and clinician whose works are published by many major houses. He is currently the Director of Children's Ministries at First United Methodist Church in Fort Worth, Texas.

.....
¹¹Burrows.

Sing Praises to the Living God: Hymnic Anniversaries 2017

BY PATRICIA WOODARD

We mark the fiftieth anniversary of Sebastian Temple's (1928-1997) exhortation, along with his more famous "Make me a channel of your peace." We honor many known and unknown bards, numbers of hymns still sung, and some long forgotten. We celebrate the texts, tunes, writers, composers, and hymnals that have contributed to the rich and multifaceted song of twenty-first-century congregations.

1967

Canadians celebrated the centennial of their federation with the opening of a world's fair in Montreal. *Expo '67*, "Man and His World," attracted more than 50,000,000 visitors by year's end. The Centennial Train and Caravans, a traveling museum depicting the nation's history and the contributions made by different cultures, was also visited by large numbers. The government of Prime Minister Lester Pearson passed a bill abolishing capital punishment. The Royal Commission on the Status of Women investigated issues pertaining to women's rights.

President Lyndon Johnson declared that peace was the number one subject on the mind of everyone in the US government. Yet, the Vietnam War continued, as opposition to it grew. The National Organization for Women (NOW) held its first national conference, calling for an Equal Rights Amendment to the US Constitution. Martin Luther King Jr. and the Southern Christian Leadership Conference made plans for the Poor People's Campaign, which would unite the disadvantaged of all races in a push for economic justice. Younger African American leaders espoused Black Power, as riots rocked Newark, Detroit, Chicago, Minneapolis, New York, and other cities.

Hymns

All who love and serve your city; *CARCANT*
Erik Routley (1917-1982)

Am I my brother's keeper?
John Ferguson (1921-1989)

Blessed are the poor in spirit
Norman Elliott (b. 1919)

CAUSA DIVINA
F. R. C. Clarke (1931-2009)

Du hast uns, Herr, gerufen/You have called us, Lord
Kurt Rommel (1926-2011)

ERWIN, TWIGWORTH
Herbert Howells (1892-1983)

Eu andei a sós com Cristo/I have walked alone with Jesus
Eroisa Queiroz Salviano, trans.

Faithful vigil ended
Timothy Dudley-Smith (b. 1926)

Filled with the Spirit's power
John R. Peacey (1896-1971)

GLORIOUS COMING
Michael Baughen (b. 1930)

God, who created this garden of earth
Richard Granville Jones (b. 1926)

God, who stretched the spangled heavens
Catherine Cameron (b. 1927)

Just on the threshold they tell you you're waiting
Sue Tuck Gilmurray (b. 1950)

Lonely voices crying in the city/*LONELY VOICES*
Billie Hanks, Jr. (b. 1944)

Lord Christ, we praise your sacrifice
Alan Gaunt (b. 1935)

Lord, for the years your love has kept and guided;
When the Lord in glory comes
Timothy Dudley-Smith (b. 1926)

Make me a channel of your peace/*PRAYER OF ST. FRANCIS*
Sebastian Temple (1928-1997)

MEGALÓPOLIS
João Wilson Faustini (b. 1931)

Nesta grande cidade vivemos/In this great city we live
João Dias de Araújo (1930-2014)

O Christ, the healer; The first day of the week
Fred Pratt Green (1903-2000)

O God of all the many lands
Mary Susannah Edgar (1889-1973)

ST. TEILO, WHITLAND
William J. Mathias (1934-1992)

Te damos graças, Pai onipotente/We give you thanks,
Father omnipotent
Simeí Monteiro (b. 1943)

There's a church within us, O Lord
Kent Schneider (b. 1946)

Think of a world without any flowers
Doreen Newport (1927-2004)

This is the day
Les Garrett (b. 1943)

Through all the world let every nation sing
Brian Jeffery Leech (b. 1931)

Trotting, trotting through Jerusalem
Eric James Reid (1936-1970)

Uns wird erzählt von Jesus Christ/The story of Jesus
will be told to us
Kurt Rommel (1926-2011)

Whatsoever you do to the least of my brothers
Willard F. Jabusch (b. 1930)

What shall we call him
Tom Colvin (1925-2000)

Yee jun ae Joo Nim eul nae ka mol la/When I had not
yet learned of Jesus/WHEN I HAD NOT YET
LEARNED OF JESUS
Yongchul Chung (words);
Yoosun Lee (music)

YELLOW BITTERN
Adrian Welles Beecham (1904-1982)

Hymnbooks and Collections

Albert Bayly (1901-1984), often cited as a precursor of the British hymn explosion, published *Again I Say Rejoice*, a collection of hymns and verse.

The *Cambridge Hymnal*, edited by David Holbrook and Elizabeth Poston, included new hymn tunes by Herbert Howells and William Mathias.

Dunblane Praises No. 2 was edited by Erik Routley.

Favorite Hymns of Praise (Tabernacle Publishing) relied heavily on nineteenth-century gospel songs and remains in print today.

Influential Dutch poet and theologian Huub Oosterhuis (b. 1933) published his *Vijftig psalmen*, subtitled "An attempt at a new translation."

Peter D. Smith's *Faith, Folk and Clarity: A Collection of Folk Songs* included contemporary hymns in a folk idiom, as well as African American spirituals and other traditional material.

Hymns for Now: A Portfolio for Good, Bad or Rotten Times was published by the Walther League of Missouri Synod Lutherans.

In Memoriam

Franklin, Harold B. (1889-1967)
In a cave, a lonely stable

Gibbs, Alfred P. (1890-1967)
Thou glorious bridegroom who, from heaven

Harper, Earl E. (1895-1967)
SHIRLEYN (Harper)

Hughes, Donald W. (1911-1967)
Creator of the earth and skies

Lefebvre, Channing (1895-1967)
RODNEY

Mueller, John Theodore (1885-1967)
Take thou my hands and lead me

Orsborn, Albert W. T. (1886-1967)
Let the beauty of Jesus be seen in me

Seltz, Martin L. (1909-1967)
O Morning Star, O radiant Sun (trans.)

Takahashi, Junko (1959-1967)
Anytime and anywhere

Tiplady, Thomas (1882-1967)
Above the hills of time the cross is gleaming

1917

World War I raged on, with more than 10,000 Canadians lost in a single five-day battle in April (Vimy, France). Parliament passed the Soldier Settlement Act to assist veterans in settling on farms. The first Chautauqua tent show to visit Canada offered a variety of entertainment options to rural towns. The Income Tax War Bill, enacted to finance the ongoing war effort, imposed Canada's first national tax on personal incomes. Public pressure prompted Parliament to tax business profits, as well.

The United States declared war in Germany and its allies on April 6th. Congress passed the Selective Service Act, authorizing the first military draft since the Civil War. The Espionage Act criminalized a variety of antiwar activities, including the expression of disapproval of government policies. The Jones Act made Puerto Ricans US citizens. President Wilson endorsed equal suffrage. The first edition of *World Book Encyclopedia* appeared.

Hymn singing was an important part of the ministry of wartime chaplains and many meetings began with a half hour of singing. Most soldiers reportedly knew from memory a dozen or more hymns learned in childhood which held particular resonance for them. The hymns identified as the most popular with troops were: "Rock of ages"; "Sun of my soul"; "O God, our help in ages past"; "Abide with me"; "Onward, Christian soldiers"; and "Eternal Father, strong to save."¹ Three World War I chaplains, all Military Cross recipients for their bravery, wrote hymns either during or after the war. The experiences of Geoffrey Studdert-Kennedy (1883-1929),

¹Llewellyn H. Gwynne, *Religion and Morale: the Story of the National Mission on the Western Front* (London: SPCK, 1917), 19; Alan Wilkinson, *The Church of England and First World War* (Cambridge, U.K.: Lutterworth, 2014), 153, 156.

recognized for his service to the wounded during battle, led him to reject war. The final poem of his *Rough Rhymes of a Padre* (1917) asks, "What are we fighting for?" and his postwar ministry addressed the concerns of working people in an increasingly mechanized world. Two of Studdert-Kennedy's best-known hymns are "Awake, awake to love and work" and "When through the whirl of wheels and engines humming." Welshman Timothy Rees (1874-1939), author of "Christ is the heavenly food," "Holy Spirit, ever dwelling," and "God is love, let heaven adore him," went on to become bishop of Llandaff. Australian chaplain Philip T. B. Clayton (1885-1972) returned to the chaplaincy in World War II. His "Come kindred, upstand in the valor of Jesus" explicitly acknowledged the sacrifices of Great War combatants.

Hymns

John Stanhope Arkwright's (1872-1954) "O valiant hearts, who to your glory came" was first sung at a 1917 Westminster Abbey service marking the third anniversary of the war.

O valiant hearts, who to your glory came
Through dust of conflict and through battle flame;
Tranquil you lie, your knightly virtue proved,
Your memory hallowed in the land you loved.

Proudly you gathered, rank on rank, to war
As who had heard God's message from afar;
All you had hoped for, all you had, you gave,
To save mankind—yourselves you scorned to save.

Because He loves me

Charles W. Naylor (1874-1950)

Gentle Mary laid her child

Joseph Simpson Cook (1859-1933)

In the quiet consecration

Constance Coote (1844-1936)

Living for Jesus

Thomas O. Chisholm (1866-1960)

Lord of the lands

Albert D. Watson (1859-1926)

Love divine, so great and wondrous

Frederick A. Blom (1867-1926)

Mid all the traffic of the ways

W. A. Dunkerley [John Oxenham] (1852-1941)

O God, I cried, no dark disguise

Edna St. Vincent Millay (1892-1950)

O'er continent and ocean

John Haynes Holmes (1879-1964)

Old time power/OLD TIME POWER

Paul Rader (1879-1938)

SALVE JESU PASTOR BONE

Harold S. Lewars (1882-1915)

Temos por lutas passado/We have come through strife
Manuel Avelino de Souza (1886-1962)

The Bible stands like a rock undaunted
Haldor Lillenas (1885-1959)

The love of God is greater far/Love of God
Frederick M. Lehman (1868-1953)

Hymnbooks and Collections

Great Britain's Lady Victoria Carbery compiled a *Church Hymnal for the Christian Year*, which included some of her own hymns.

In Boston Unitarians issued *Hymns of the Church, with Services and Chants*.

Two North American Lutheran groups published hymnals: the *Evangelical Hymnal* was published in St. Louis by the German Evangelical Synod and the *Book of Hymns* for the German Evangelical Ministerium of Wisconsin in Milwaukee.

Promoters of gospel hymnody remained active: James M. Black (1856-1938) edited *Songs of Help: For the Sunday School, Evangelistic and Church Services*, while evangelistic singer Charles M. Alexander (1867-1920) was responsible for the *Conference Hymnal*, to name only two.

Entrepreneurial gospel publishers such as Hall-Mack, Rodeheaver, Ruebush-Kieffer, A.J. Showalter, and James D. Vaughan all published new collections.

In Memoriam

b. 1917

Caird, George Bradford (1917-1984)

Almighty Father, who for us thy son didst give
Not far beyond the sea

Connaughton, Luke (1917-1979)

The voice of God goes out to all the world

Fraser, Ian (b. 1917)

Lord, bring the day to pass

Frederick, Donald R. (1917-2000)

As channels of thy healing grace

Jackson, Francis Alan (b. 1917)

EAST ACKLAM, STRADSETT

Martínez, Nicolás (1917-1972)

Christo vive, fuera el llanto/Christ is risen,
Christ is living

McAuley, James Phillip (1917-1976)

Sing a new song /COSMIC PRAISE

Routley, Erik R. (1917-1982)

All who love and serve your city

d. 1917

Hunter, John (1848-1917)

Dear Master, in whose life I see

Hyde, William DeWitt (1858-1917)

Creation's Lord, we give thee thanks

Partridge, Sybil Farish [Sister Mary Xavier] (1856-1917)

Just for today (Lord, for tomorrow and its needs)

Queen Liliuokalani (1838-1917)

LILIUOKALANI

Pierpoint, Folliott Sandford (1835-1917)

For the beauty of the earth

Shurtleff, Ernest Warburton (1862-1917)

Lead on, O King eternal

1867

On July 1st the British North America Act made the Dominion of Canada a reality, uniting Ontario, Quebec, New Brunswick, and Nova Scotia. With its capital at Ottawa, the Dominion had a population of 3,463,000. John A. Macdonald and the Conservative Party won the first federal elections in September. The first session of the first Parliament sat from November 6th until December 21st. At Stanstead, Quebec, a steam-powered car, the first Canadian-built auto, was shown by jeweler and watchmaker Henry Seth Taylor. The Blackfoot and Cree, meeting at Wetaskiwin, Alberta, made peace.

Alaska was purchased from Russia for \$7,200,000. Nebraska was admitted to the Union as the 37th state. Susan B. Anthony and Elizabeth Cady Stanton traveled the country, advocating women's suffrage. The Apache, Arapaho, Cheyenne, Comanche, and Kiowa signed the Medicine Lodge Treaties, which ended their nomadic lifestyle and opened their lands to settlement. Howard and Atlanta Universities were founded, and Fisk was incorporated. The Mormon Tabernacle opened in Salt Lake City. Construction was completed on John A. Roebling's suspension bridge linking Cincinnati, Ohio, and Covington, Kentucky, the longest of its kind at that time.

Hymns

The era was one in which hymns were heard widely outside of worship services. One of the owners of the ship *Quaker City*, which took Mark Twain to Europe in the summer of 1867, wrote that many passengers sang to distract themselves from rough seas: "The organ has just struck up and they are singing a hymn. I hope they will not overdo this kind of thing, because if they do I shall feel as if an accident should happen to that organ."² Twain would later fictionalize shipboard hymn singing in *The Innocents Abroad*: "the gong sounded and a large majority of the party repaired to the after cabin . . . for prayers . . . The devotions consisted only of two hymns from the *Plymouth Collection*, and a short prayer, and seldom occupied more than fifteen minutes. The hymns

.....

²Daniel D. Leary to Arthur Leary, June 8, 1865, quoted in *Mark Twain's Letters*, Vol. 2: 1867-1868, ed. Harriet E. Smith (Berkeley: Univ. of California Press, 1990), 63.

were accompanied by parlor organ music when the sea was smooth enough to allow a performer to sit at the instrument without being lashed to his chair."³

Several hymns and tunes still widely sung made their appearances in print in 1867:

- REGENT SQUARE appeared in the English Presbyterian hymnal, *Psalms and Hymns for Divine Worship*. The tune's composer, Henry T. Smart (1813-1879), was the hymnal's music editor.
- Richard F. Littledale's "Come down, O Love divine," a translation of a fifteenth-century Italian text, appeared in *The People's Hymnal*.
- *Hymns of Christ and the Christian Life*, a collection of Walter Chalmers Smith's texts, brought us "Immortal, invisible, God only wise."
- Baring-Gould's "Now the day is over" was first printed in the *Church Times*.

Alleluia! sing to Jesus

William C. Dix (1837-1898)

At thy feet, O Christ, we lay

William Bright (1824-1901)

Awake, my heart, with gladness

John Kelly (1801-1876), trans.

BENTLEY

John Pike Hullah (1812-1884)

BERLIN

Josiah Osgood (1809-?)

FEAR NOT, POOR WEARY ONE

W. O. Perkins (1831-1902)

Hark, what a sound, and too divine

Frederic W. H. Myers (1843-1901)

HOMELAND

Arthur Sullivan (1842-1900)

Immortal, invisible, God only wise

Walter Chalmers Smith (1824-1908)

In the name of God the Father

John W. Hewett (1824-1886)

Knocking, knocking, who is there

Harriet Beecher Stowe (1811-1896)

Let me go where saints/LET ME GO

Lewis Hartsough (1828-1919)

Lord, her watch thy church is keeping

Henry Downton (1818-1885)

Master, speak! thy servant heareth

Frances Ridley Havergal (1836-1879)

No! not despairingly

Horatius Bonar (1808-1889)

Now the day is over

Sabine Baring-Gould (1834-1924)

.....

³*The Innocents Abroad* (New York: Harper, 1899), 68.

O for the robes of whiteness
Charitie Lees De Chenez (1841-1923)

O Word of God incarnate
William Walsham How (1823-1897)

REGENT SQUARE
Henry T. Smart (1813-1879)

RUTHERFORD
Edward F. Rimbault (1816-1876), arr.

Savior, thy dying love/Something for Thee
Sylvanus Dryden Phelps (1816-1895)

ST. SILVESTER
Joseph Barnby (1838-1896)

Ten thousand times ten thousand
Henry Alford (1810-1871)

The glory of the spring how sweet
Thomas Hornblower Gill (1819-1906)

The homeland! The homeland!
Hugh Reginald Haweis (1838-1901)

Thine arm, O Lord, in days of old
Edward Hayes Plumptre (1821-1891)

Through the night of doubt and sorrow
Sabine Baring-Gould (1834-1924), trans.

Thy kingdom come, O God
Lewis Hensley (1824-1905)

Hymnbooks and Collections

Hymns for the Year (London) was compiled by Henry A. Rawes (1826-1885) for the use of Roman Catholic congregations.

A scholar, as well as a hymn writer and translator, Richard F. Littledale (1833-1890) edited *The People's Hymnal* for the use of Church of English worshippers.

Charles Rogers devoted nine years to *Lyra Britannica* ("A Collection of British Hymns printed from the genuine texts, with biographical sketches of the hymn writers").

Translations of *Paul Gerhardt's Spiritual Songs* were published by Presbyterian clergyman John Kelly (1834-1890).

Edward F. Rimbault (1816-1876) compiled *Psalms and Hymns for Divine Worship* for the Presbyterian Church in England.

The *Hymns* of Oxford professor Francis Turner Palgrave (1824-1897) appeared in print.

William C. Dix's (1837-1898) *Altar Songs, Verses on the Holy Eucharist* included the still popular "Alleluia! sing to Jesus."

Slave Songs of the United States (New York, 1867), one of the earliest collections of spirituals, was compiled by William Francis Allen (1830-1889), Charles Pickard Ware (1840-1921), and Lucy McKim Garrison (1842-1877).

John Henry Augustus Bomberger (1817-1890) prepared *Prayers and Hymns for Sunday Schools* (Philadelphia, 1867) for "Old Reformed" congregations.

William Walker's *Christian Harmony*, published in Philadelphia, used seven-shape notation.

Several texts from Harriet Beecher Stowe's *Light after Darkness: Religious Poems* made their way into hymnals: "That mystic word of thine," "Still, still with thee," and "'How beautiful,' said he of old."

John Greenleaf Whittier's (1807-1892) *The Tent on the Beach, and Other Poems* included "Who fathoms the eternal thought," which found its way into more than a dozen hymnals.

In Memoriam

b. 1867

Alexander, Charles M. (1867-1920)
Evangelistic singer and hymnal editor

Dearmer, Percy (1867-1936)
He who would valiant be; Now quit your care and anxious fear

Douglas, C. Winfred (1867-1944)
O sorrow deep! (tr.); ST. DUNSTAN'S

Naylor, Edward Woodall (1867-1934)
FROM STRENGTH TO STRENGTH, REMEMBRANCE

Noble, T. Tertius (1867-1953)
ELY CATHEDRAL, ORA LOBORA, ROCKPORT

Quaile, Robert N. (1867-1927)
ATHLONE, COMFORT (Quaile), OLDBRIDGE

d. 1867

Conkey, Ithamar (1815-1867)
RATHBUN

Cummins, James John (1795-1867)
Jesu, Lord of life and glory

Cutter, William (1801-1867)
Who is thy neighbor?

Dunn, Robinson Potter (1825-1867)
No, no, it is not dying

Edmeston, James (1791-1867)
Lead us, heavenly Father, lead us

Everett, Leonard C. (1818-1867)
MATTIE, SPRING

Fawcett, John (1789-1867)
MELLING

Fleischmann, Konrad Anton (1812-1867)
Herr, ich höre, du willst geben/
Lord, I hear of showers of blessing

Giles, Charles (1783-1867)
This world is poor from shore to shore

Hanby, Benjamin Russel (1833-1867)

Who is he in yonder stall?

Harbaugh, Henry (1817-1867)

Jesus, I live to Thee

Hately, Thomas Legerwood (1815-1867)

LEUCHARS

Hodges, Edward (1796-1867)

BRISTOL, HYMN TO JOY (arr.)

Huie, Richard (1795-1867)

O ye, who with the silent tear

Jukes, Richard (1804-1867)

By faith I view my Savior dying

Mitchell, William (1793-1867)

Jesus, thy love shall we forget

Palmqvist, Gustav (1812-1867)

Helligaand, du due, O du himmellue/Holy Spirit,
Dove, heavenly blaze

Reed, Eliza Holmes (1794-1867)

O why not tonight?

Smart, George Thomas (1776-1867)

BRUNSWICK, WILTSHIRE

Streeter, Sebastian (1783-1867)

What glorious tidings do I hear

Thrupp, Joseph Francis (1827-1867)

Awhile in spirit, Lord, to Thee

Timrod, Henry (1828-1867)

Faint falls the gentle voice of prayer

Viner, William Letton (1790-1867)

DISMISSAL

Willis, Nathaniel Parker (1806-1867)

The perfect world by Adam trod

1817

The Rush-Bagot Agreement between Canada and the United States established shipping parity on the Great Lakes. Construction began on the Lachine Canal, which would facilitate navigation and make Montreal an important port. Tension persisted over trading privileges in the Athabasca country, pitting the Northwest Company against the Hudson's Bay Company. A commission established by the Treaty of Ghent continued efforts to resolve outstanding territorial disputes, awarding the islands of New Brunswick's Passamaquoddy Bay to Great Britain and Maine's Moose and Dudley Islands to the United States.

James Monroe, the last Founding Father to serve as President of the United States, was inaugurated. Mississippi became the 20th state. The Sunday and Adult School Union, predecessor of the American Sunday-School Union (ASSU), was established in Philadelphia. The New Orleans City Council passed legislation allowing African slaves to meet for dancing on Sundays in an area known as Congo Square.

Hymns

BELGRAVE

William Horsley (1774-1858)

BETHEL

Robert Williams (1782-1818)

Christ of all my hopes the ground

Ralph Wardlaw (1779-1853)

Lift your glad voices in triumph on high

Henry Ware Jr. (1794-1843)

Hymnbooks and Collections

Hymns Adapted to Public Worship, or Family Devotion: now first published, from the MSS. of the Rev. B. Beddome, M.A., appeared posthumously. Great Britain's Beddome, whose hymns remained popular for a century after his death, was one of the most prominent Baptists of his time.

Das Gemeinschaftliche Gesangbuch (Baltimore) provided Lutheran and Reformed congregations a hymnic repertoire cleansed of either distinctively Lutheran or Reformed components (i.e., chorales and psalmody).

Das Geistliche Saitenspiel, published by the Evangelical Association (which later teamed with the Church of the United Brethren in Christ to form the Evangelical United Brethren), was the first title published by the group's New Berlin, Pennsylvania, publishing house.

Benjamin Jacob, compiler of *National Psalmody*, included metronome markings (availing himself of Johann Maelzel's newly patented technology).

Peter Erben (1769-1861) compiled *A Collection of Church Tunes*, one of the first Lutheran tune books in English (New York).⁴

Thomas Hastings issued *The Musical Reader*, "or, Practical lessons for the voice consisting of phrases, sections, periods, and entire movements of melody in score: to which are prefixed the rudiments of music" (Utica, NY).

Ephraim Reed and William J. Edson collaborated on *Musical monitor, or, New-York Collection of Devotional Church Music Compiled for the Promotion and Improvement of Devotional Church Music* (Utica, NY).

James P. Wilson (1769-1830) edited *Hymns for Social Worship, Collected from Various Authors* (Philadelphia).

Collections aimed at local constituencies multiplied. Hartford Congregationalists received *Church Music*, "selected by a committee of the First Ecclesiastical Society . . . and designed for the use of that Society, together with a few useful rules of Psalmody." The *Hallowell Collection*

.....
⁴See Edward C. Wolf, "Peter Erben and America's First Lutheran Tune-Book in English" in *American Musical Life in Context and Practice to 1865*, ed. James R. Heintze (New York: Garland, 1994), 49-73.

of *Sacred Music*, compiled by Samuel Tenney (1787-1830), appeared in Maine. The *New Brunswick Collection of Sacred Music* enjoyed considerable popularity in New Jersey, going through eight editions before mid-century. Wheeler Gillet collected tunes from “the different religious denominations in the United States” for his *Virginia Sacred Minstrel*.

In Memoriam

b. 1817

Ainsworth, C. W. (1817-1851)

Here o’er the earth as a stranger I roam

Black, John (1817-1871)

ANDREWS, PACKINGTON

Campbell, Jane Montgomery (1817-1878)

We plow the fields and scatter (trans.)

Christie, Albany James (1817-1891)

To Jesus’ heart, all burning

Clyne, Norval (1817-1888)

The blasts of chill December sound

Cook, Eliza (1817-1889)

List to the dreamy tone

Dickson, William (1817-1889)

Childhood’s years are passing o’er us

Ferretti, Salvatore (1817-1874)

ENDSLEIGH

Fox, Henry W. (1817-1848)

I hear ten thousand voices singing

Godfrey, Nathaniel Stedman (1817-1883)

Life of ages, richly poured

Godwin, Elizabeth A.E. (1817-1889)

My Savior, mid life’s varied scene

Gunn, H. M. (1817-1886)

Our fathers were high minded men

Gutheim, James Koppel (1817-1886)

O Lord my God, to thee I pray

Harbaugh, Henry (1817-1867)

Jesus, I live to thee

Hawley, Horace H. (1817-?)

There is a hope, a blessed hope

Headlam, Margaret Ann (1817-1897)

Holy is the seed time

Judson, Emily (1817-1854)

From morn till evening’s purple tinge

Main, Sylvester (1817-1873)

PEREZ

Naumbourg, Samuel (1817-1880)

Hodo al-eretz v’shamayim/God’s majesty is
above the earth

Noel, Caroline Maria (1817-1877)

At the name of Jesus

Osgood, George (1817-1899)

The year, as now it dies away

Pabst, Julius (1817-1881)

O Geist des Lichtes, komm hernieder/Spirit of light,
come down, we pray

Reed, Thomas German (1817-1888)

JESUS, WE LOVE TO MEET

Richards, Henry B. (1817-1885)

ARMSTRONG, EMMELAR

Richardson, James (1817-1863)

A shadow steals across the sun

Ross, Roger R. (1817-1899)

ST. PETER’S MANCHESTER

Small, James Gridlay (1817-1888)

I’ve found a friend, O such a friend

Smith, Elizabeth Lee (1817-1898)

I greet Thee, who my sure Redeemer art (trans.)

Smith, J. Denham (1817-1889)

Jesus Christ is passing by

Sweetser, Joseph E. (1817-1873)

GREENWOOD, ROSE HILL

Taylor, Virgil Corydon (1817-1891)

Lord of all being

Torrey, Mary Ide (1817-1869)

When silent steal across my soul

Wennerberg, Gunnar (1817-1901)

THY KINGDOM COME/TILLKOMME DITT RIKE

Williams, John (1817-1899)

Forth flames the standard (trans.)

Zorrilla, José (1817-1893)

Señor, yo te conozco/Lord, I know you

d. 1817

Brewer, Jehoida (1752-1817)

Against the God that rules the sky

Dwight, Timothy (1725-1817)

I love thy kingdom, Lord

Estlin, John Prior (1747-1817)

Eternal source of life and light

Fant, Eric Michael (1754-1817)

Herre! når din allmagts under/Lord, when your
almighty power is seen

Fawcett, John (1740-1817)

Blest be the tie that binds

Lord, dismiss us with thy blessing

French, Jacob (1754-1817)

O morrow land, abiding land

Jung-Stilling, Johann Heinrich (1740-1817)
Du, der du auf dem ewgen Throne /Thou, who,
upon the eternal throne

Knecht, Justin (1752-1817)
VIENNA (OHNE RAST)

Lenngren, Anna Maria (1754-1817)
Snart döden skall det öga sluta/Soon death shall
close the eye

Radiger, Anton (1749-1817)
PRAISE

Taylor, Caleb Jarvis (1736-1817)
Almighty love, inspire my heart with sacred fire

Waldau, Georg Ernst (1745-1817)
Von dir, du Gott der Ewigkeit/By thee, thou God of
harmony

Walder, Johann Jakob (1750-1817)
WALDER

1767

The Townshend Revenue Act, instituted to pay the salaries of colonial governors and judges, imposed duties on paper, glass, lead, and tea, fueling widespread resentment throughout the American colonies. The terms *Whigs* or *Patriots* (those opposed to British colonial governance) and *Tories* or *Loyalists* (those supporting British policies) came into use. *Methodism Triumphant: or the Decisive Battle between the Old Serpent and the Modern Saint*, a satirical poem attacking John Wesley's teaching, appeared in London. Benjamin Franklin, on a visit to France, met Louis XV. Thomas Jefferson was admitted to the Virginia bar. The first Canadian public library was established at Montreal College.

Hymns

Ach mein Herr Jesu! dein Nahesein/Jesus, our
Lord, when Thou art near
Christian Gregor (1723-1801)

Hail, holy, holy, holy Lord
Charles Wesley (1707-1788)

O Lord, how lovely is the place (Psalm 84)
Francis Hopkinson (1737-1791)

Wir warten dein, O Gottes Sohn/
We wait for thee, all glorious One
Philipp Friedrich Hiller (1699-1769)

With glorious clouds encompassed round
Charles Wesley (1707-1788)

Hymnbooks and Collections

A Collection of Psalms and Hymns, from Various Authors:
for the Use of Serious and Devout Christians of all
Denominations, one of the first hymnals of England's
eighteenth-century evangelical revival, was produced

by Rev. Richard Conyers (1725-1786).

Charles Wesley (1707-1788) issued both his *Hymns on the Trinity* and *Hymns for the Use of Families*.

Daniel Bayley's *Psalm-Singer's Assistant* appeared in Boston. It included a revision of William Tans'ur's *Royal Melody Complete* (1754-5). Tunes attributed to Bayley are HARTFORD, KIDDERMINSTER, LANDAFF, MANSFIELD, MARLBOROUGH, STANES, and WORMINSTER, while Tans'ur is credited with BRAY, DALSTON, DUNCHURCH, FALMOUTH, GUILFORD, and ST. ASAPH'S.

Swiss Pietist Johannes Schmidlin (1722-1771) edited *Geistliche Lieder mit Choralmelodien*.

b. 1767

Adams, John Quincy (1767-1848)
How swift, alas, the moments fly

Åström, Johan (1767-1844)
Lord, disperse the mists of error

Balfour, Alexander (1767-1829)
Go, messenger of peace and love

Campbell, John P. (1767-1814)
Happy place

Fountain, John (1767-1800)
Sinners, you are now addressed

Gilbert, Davies (1767-1839)
Some Ancient Carols (VIRGIN MOST PURE)

Krummacher, Friedrich Adolf (1767-1845)
Eine Heerde und ein Hirt/A flock and a shepherd

Magenau, Rudolph F. H. von (1767-1846)
Nach der Heimat süsser Stille/For the sweet calm
of home

Matthias, John B. (1767-1848)
I saw a way-worn traveler

Moran, Peter K. (1767-1831)
GRAFTON STREET, MUHLENBERG

Stanley, Samuel (1767-1822)
SHIRLAND, WARWICK

d. 1767

Bridaine, Jacques (1701-1767)
My Lord, my master, at thy feet adoring

Bruce, Michael (1746-1767)
Behold! the mountain of the Lord; How happy is
the man who hears

Fanch, James (1704-1767)
Beyond the starry skies

Meyer, Franz H. (1705-1767)
Jauchzt denn Jesus ist der Sieger/Shout joyfully,
for Jesus is the victor

Weissensee, Philip Heinrich (1673-1767)
Kommt an der Tod/When the last agony draws nigh

1717

Montreal merchants were granted permission to assemble. Acadians were asked to swear allegiance to the British Crown, but since they were not guaranteed religious freedom, they declined. Seeking a route to the northern sea, de La Noue began his explorations of New France, which would continue until 1721. Bienville (1680-1767), who represented French interests in North America for over four decades, and has been described as “thoroughly Canadian in his pragmatic, New World, problem-solving priorities,” was made a Knight of France’s Order of Saint-Louis.⁵

New Orleans was laid out by the French, and named in honor of the Duke of Orleans. Illinois, originally explored by the French, was annexed to Louisiana. Sir Robert Montgomery’s (1680-1731) “Discourse concerning the design’d establishment of a new colony to the south of Carolina, in the most delightful country of the universe” appeared. His plans for Azilia, a utopian city, in what is now Georgia, were never realized. New England experienced the Great Snow: four storms in nine days left a 36-inch accumulation in Boston, 60 inches north of the city. All travel, including church attendance, ceased for two weeks. New York City’s First Presbyterian Church was organized.

Hymnbooks and Collections

Yorkshire chergyman John Chetham (1688?-1746)
issued his *Book of Psalms* to “better and improve this
excellent and useful part of our service.”

Scandanavian Pietists received two new hymnals:
Denmark’s *En Nye Psalme-Bog (A New Hymnal)*,
edited by Bertel Christian Ægidius (1673-1733) and
Sweden’s *Mose och Lamsens Wijisor (Spiritual Songs
from Moses and the Lamb)*.

In Memoriam

b. 1717

Beddome, Benjamin (1717-1795)
Witness, ye men and angels now

Randall, John (1717-1799)
CAMBRIDGE NEW, LEWES

Steele, Anne (1717-1778)
Father of mercies, in thy word

Williams, William (1717-1791)
Guide me, O thou great Jehovah

d. 1717

Beyschlag, Johann Balthasar (1669-1717)
Im Himmel ist gut wohnen/It is good to live in
heaven

.....

⁵Alfred O. Hero. *Louisiana and Quebec: Bilateral Relations and Comparative Sociopolitical Evolution, 1673-1993* (Lanham, MD: University Press of America, 1995), 77.

Guyon, Jeanne Marie (1648-1717)
Amour que mon âme est contente/O thou by long
experience tried (trans. Cowper)

Witt, Christian Friedrich (c. 1660-1717)
Schmückt das Fest mit Maien/Come, deck our feast
today (trans. Winkworth); STUTTGART

1667

René-Robert Cavelier, Sieur de la Salle (1643-1687)
Arrived in Montreal. La Salle gained fame through
his exploration of the Mississippi River from the Great
Lakes to the Gulf of Mexico, opening the Mississippi
Valley to development. Jesuit missionary Claude Allouez
(1622-1689), who had founded the Chequamegon Bay
mission in what is now Wisconsin, explored Lake Superior
by canoe. The Treaty of Breda officially marked New
York’s transition from a Dutch colony to a British one.
Puritan clergyman and co-founder of the New Haven
colony, John Davenport (1597-1670), was investigated
by authorities for reported disaffection with the English
crown. In England John Milton’s (1608-1674) *Paradise
Lost* was published. Bernini’s work on St. Peter’s Square
was completed. Jan Vermeer (1632-1675) produced *The
Painter in His Studio*, also known as *The Art of Painting*.

Hymns

all by Paul Gerhardt (1607-1676)
All who seek a Christmas treasure (trans. Gaiser)
Be thou contented (trans. Kelly)
Behold! behold! what wonders here (trans. Kelly)
Come, your hearts and voices raising (trans. Concordia)
Lord God! thou art forevermore (trans. Kelly)
Lord, let me remain forever (trans. Carver)
Lord Jesus, my love (trans. Schmeling)
A pilgrim and a stranger (trans. Borthwick)
O death, O death, thou dreadful sight (trans. Carver)
Ye baptized people, one and all (trans. Brueckner)

WARUM SOLLT ICH (BONN), VOLLER WUNDER
Johann Georg Ebeling (1637-1676)

Hymnbooks and Collections

Johann Georg Ebeling collected the hymns of Paul
Gerhardt and published them with melodies (most
by the editor himself) and harmonizations in *Pauli
Gerhardti geistliche Andachten*. This marked the first
appearance in print of the hymns given above.

One of Austria’s most prolific hymn writers, the Capuchin
Procopius von Templin (1609-1680), published
several Marian hymns, along with short sermons, in
Mariale Processionale.

The *Christ-Fürstliches Davids-Harpfen-Spiel*, a collection
of sacred songs by Duke Anton Ulrich of Braunschweig-
Wolfenbüttel (1633-1714), appeared in Nürnberg.

In Memoriam

Pestel, Thomas (1586-1667)

Behold the great Creator makes

Rist, Johan (1607-1667)

Break forth, O beauteous heavenly light

Schop, Johan (c. 1590-1667)

ICH STERBE TÄGLICH

Schröder, Johann Heinrich (1667-1699)

One thing needful

Wither, George (1588-1667)

Come, O come, our voices raise

The Lord of heaven confess (Psalm 148)

1617

Considered Canada's first permanent settlers, Louis Hébert (c. 1575-1627), his wife Marie Rollet (f. 1649), and three children, arrived from Paris. The couple cleared land near Quebec City, planting Normandy apples, grain, and vegetables. Louis Hébert acted as apothecary, while Madame Hébert taught school and nursed the sick. Martin Boutet (c. 1617-1686), choirmaster, violinist, teacher, soldier, tailor, carpenter, who later played an important role in Quebec musical life (especially church music), was born in Sceaux. Pocahontas (c. 1596-1617), who had accompanied her husband, John Rolfe, on his return to England, died in Gravesend, Kent. Sir Walter Raleigh, released from prison in 1616, departed on an expedition in search of gold along South America's Orinoco River.

Some of the *Psalmes Davids* (Dresden, 1619) of Heinrich Schütz were composed for the Jubilee of the Reformation in 1617.

In Memoriam

Rosenmüller, Johann (c. 1617-1684)

Alle Menschen müssen sterben/All men living are
but mortal (trans. Winkworth)

Wülfer, Daniel (1617-1685)

Ach! was ist doch unser Leben/Ah, what is our life

1567

Mary Queen of Scots (1542-1587) was forced to abdicate in favor of her son, James (b. 1566). Navigator, cartographer, and explorer Samuel de Champlain, often credited with founding New France, may have been born as early as 1567 in Brouage. Pierre Biard, Jesuit missionary to the Micmac and Maliseet, who later wrote about the colonial enterprise in his *Relation de la Nouvelle-France*, was born in Grenoble (1567/8-1622).

Although *The Gude and Godlie Ballatis* dates from around 1540, the earliest surviving copy is from 1567. It may be the work of James Wedderburn (c. 1495-

1553) and his brothers, John (c. 1505-1556) and Robert (c. 1510 -1555/60), Protestant reformers who spent time abroad to escape accusations of heresy. The Wedderburn's "godly sangis" were adapted from secular songs and ballads.

Matthew Parker's (1504-1575) *The Whole Psalter Translated into English Metre* printed eight hymn tunes by Thomas Tallis (c. 1505-1585), including TALLIS' CANON and TALLIS' ORDINAL.

In Memoriam

Becon, Thomas (1512/13-1567)

Psalms 117 and 134

Blarer (or Blaurer), Thomas (c. 1499-1567)

Du hast uns Leib und Seel gespeist/You have fed us,
body and soul

Schnesing, Johannes (c. 1500-1567)

Allein zu dir, Herr Jesu Christ/To you alone, Lord
Jesus Christ (trans. Winkworth)

1517

The Protestant Reformation was launched with the propagation of Martin Luther's "95 Theses" ("Disputation on the Power and Efficacy of Indulgences"). In the midst of an economic depression Londoners rioted on "Evil May Day," targeting Italian, Flemish, and Hanseatic merchants and their property. John Rastell (Thomas Moore's brother-in-law) organized a party to found a colony in Newfoundland, a venture which ended when the crew mutinied in Ireland. Some fifty Spanish, French, and Portuguese ships fished on the Grand Banks of Newfoundland.

In Memoriam

Pullain (or Pulleyne), John (c. 1517-1565)

Give laud unto the Lord (Psalm 148);
Sing unto the Lord (Psalm 149)

Isaac, Heinrich (c. 1450-55—1517)

O WELT, ICH MUSS DICH LASSEN

1467

Philip the Good, Duke of Burgundy (b. 1396), long a supporter of a crusade against the Ottoman Turks, died without having fulfilled his vow to retake Constantinople.

Íñigo de Mendoza's *Coplas de Vita Christi/Couplets on the Life of Christ* (1467-8) appeared in Spain. Mendoza and other Franciscans of the era initiated the transformation of the *villancico* from a secular ballad into religious song.

"Come, let us all with gladness raise," the earliest known hymn of the Bohemian Brethren, may date to 1467, although 1457 has also been given as the year of its conception. It was written either by Gabriel Komarovský or Matěj (Matthew) of Kunwald (d. 1500).

1367

Determined to reestablish the papacy in Rome, Urban V arrived there in October of 1367. Three years later, however, he was succeeded by Gregory XI, whose administration was based in Avignon.

Friar Wilburn of Norwich, who died c. 1367, was the author of two Marian hymns, “Encomium Beatae Mariae” and “Mariae carmina.”

1217

The Magna Carta was reissued by King Henry III’s council. The original agreement (1215) had been nullified by Pope Innocent III, resulting in an English civil war, the First Barons’ War.

Bonaventura da Bagnoregio (Giovanni di Fidanza) (c. 1217-1274), canonized in 1482, is credited with a number of Latin hymns. Best-known is “In passione Domini, qua datur salus homini/In the Lord’s atoning grief.”

867


Basil I, founder of the Macedonian dynasty (867-1059), which brought the Byzantine Empire to the peak of its power, initiated steps to heal divisions between the eastern and western churches.

Kassia the Nun (c. 800-805; d. by 867) was the only known Byzantine hymnodist who wrote both words and music for her *stichera*, hymns sung at the morning and evening services, usually in alternation with, or just after a Psalm or other scripture verse.

567

The second Council of Tours condoned the singing of Ambrosian hymns and other suitable texts by authors whose identity was known.

“Salve, festa dies” by the prolific Latin poet Venantius Fortunatus (Venanti Fortunati Carmina), was written between 567 and 576. Part of a longer work, “Tempora florigero rutilant distincta sereno,” it was addressed to Felix, Bishop of Nantes (d. 582), in celebration of his baptism of the newly converted. Part of church liturgy from as early as the 11th century, it has often been translated. A number of these translations, including “Welcome, happy morning!” by John Ellerton (1826-1893); “Hail thee, festival day” by Gabriel Gillett (1873-1948); and “Christians, lift up your hearts” by John E. Bowers (b. 1923) still are widely sung.

We close this anniversary survey, rejoicing at the inspiration that has given us the fifteen centuries of song represented by these writers, composers, compilers, and editors. We celebrate our hymnic forbears, familiar and unfamiliar, who have given an enduring song to people of faith of many cultures, nations, and eras. 

Patricia Woodard is the music librarian at Hunter College (City University of New York). Her article, “Singing up to Freedom Land: Hymns, Spirituals, and Gospel Songs in the Civil Rights Movement” appeared in the Spring 2016 issue of THE HYMN.

Annual Conference Report 2016: July 17-21, Redlands, California



Lovelace Scholars spelling h-y-m-n on the lawn at Redlands

Sunday, July 17

EMILY R. BRINK

We were warmly welcomed to sunny California on the beautiful campus of the University of Redlands and delighted to learn how compact, level, and accessible all our venues were. And though Redlands in summer can be really hot, we were blessed with the low nineties until the last day, and the dry heat was very tolerable!

For those arriving early enough, there was a treat in store: an organ recital at 4 p.m. in the Memorial Chapel by University Organist Frederick Swann, one of the most distinguished organists in the country; he is organist Emeritus of the Crystal Cathedral and earlier spent 30 years at Riverside Church in New York City. Swann chose a diverse program of compositions based on hymn melodies, each time beginning with the hymn itself and then playing the settings on Redland University's large four-manual Casavant dating from 1927, completely renovated in 2003.

Altogether 232 people came from 36 US states and Canadian provinces, with Illinois and Texas taking top honors for the most people from their states. Also attending were people from Brazil, Korea, Liberia, and South Africa, plus an entire touring choir from Romania that sang in one of the sectionals. Several from the community came to the hymn festivals open to the public.

The opening hymn festival on Sunday night was entitled "Singing into the Mystery," coordinated and led by Ken Nafzinger, author of *Singing, a Mennonite Voice* (2001) which provides insight into the approach of this beloved song leader who is able with the smallest of gestures to call

forth singing that ranges from quiet humming to shouts of joy. The festival provided a wonderful introduction to the big picture of congregational song, with each section featuring the breadth and depth of songs from across the centuries and around the world. We sang unaccompanied, with the organ, with percussion, in English, Spanish, and Swahili—all successfully aimed at supporting and honoring the origin of the songs. The whole joyful night could be summarized as "Singing against fear," a phrase that stuck with me through the three sections: Listen: Fear not; Listen: God's table is boundless; and Listen: Past, present and future converge in moments of singing.

July 18, Monday morning

LIM SWEE HONG

The first full day of the Conference began with Morning Prayer led by Melissa Haupt, assisted by the Lovelace Scholars. The quiet start of the prayer service helped form the gathered participants from diverse regions into an intentional community to participate in the task of learning and active *koinonia* effort through the rest of the day.

Thereafter, Deborah Loftis, Executive Director of The Society, introduced to us her longtime friend, Molly T. Marshall, President of Central Seminary, to deliver the plenary address, "Rehearsing for Life: Forming the Community as *Imago Trinitatis*." Using the Russian icon, "Trinity," painted by Andrei Rublev, as a platform, Marshall reflected on the act of worship as an invitation to participate in the creative undertaking of the Christian Triune God. Her guiding words, much like an art curator

commenting on a painting, drew us deep into the icon that inevitably raised our awareness to the mystery of God who delights in our participation of worship. Marshall's plenary provided much substance for conversation when we adjourned for the refreshment break.

I spent the remaining time of the morning in the GIA-presented session of Delores Dufner's new work, *Cries of Wonder: New Hymns Texts of Delores Dufner*. Her warm and personable narrative of her texts and how they came into being drew the diverse gathered crowd together. When it was time to sing, we felt as if the songs were meant for us. A moving experience indeed.

July 18, Monday afternoon and evening

ALAN HOMMERDING

The offerings for sectionals on Monday afternoon were diverse: The Emerging Scholar Forum moderated by Lim Swee Hong, a Text Writer's Practicum led by Mary Keithahn, The Hymns of Rod Romney: American Baptist Pastor led by Nancy Hall, the intriguing Stars and Pipes Forever: Organ Music for National Days offered by Wayne L. Wold, and new text collections by Richard Leach (*The Sower Comes Again*) and Carl Daw (*Prayer Rising into Song*). Unfortunately, the original sectional I had chosen—Sarma Eglite's "Formed AND Shaped in Faith by Song" was cancelled, so I attended the session that had also piqued my interest and seemed related: The Application of Jerome Bruner's Spiral Curriculum to Congregational Song for Children's Faith Formation, offered by Robert Pendergast; his doctoral dissertation on Bruner is available through interlibrary loan: OCLC #945631631. Bruner's movement of children's stages of learning from Enactive (interaction with objects/pre-verbal) to Iconic (interacting with and retaining images) to Symbolic (engagement with language, narrative, story, leading to ability with abstract images and metaphors) was given concrete application to situations that church musicians may encounter.

Sectionals later in the afternoon included a session on the Open Source Movement: Code Music as Text? by Mark Theodoropoulos, as well as a Song Writer's Practicum co-led by Bruce Benedict and Wendell Kimbrough, a session on the church year: Tell Me the Story of Jesus by Grace Schwanda, an exploration of "The Charles Wesley/Fanny Crosby of Romania": Nicolae Moldoveanu led by Sida Hrodoroaba-Roberts, Singing Grace at the Table (Spiritual Formation beyond "Rub-

a-dub-dub, Thanks for the Grub") by Beverly Howard, and new tune collections by Sally Ann Morris (*Spread the Good News*), Roy Hopp (*Let Voices Break the Silence*), and new texts/tunes by Mary Nelson Keithahn and John Horman (*How Can We Sing Our Love of God*). I elected to go to Paul Westermeyer's sectional, Church Musicians: Their Call, Craft, History, and Challenges, a brief presentation of his book by the same title. The talk placed each of the subsections given in the title within their larger theological, ecclesiological, congregational, historical, and musical contexts. Current challenges, particularly matters of justice, including employment and compensation practices, concluded the session.

The evening's hymn festival was "Celebrating the Journey," a re-presentation of a hymn festival offered at the international gathering of Hymn Societies at

Cambridge University in 2015. The festival

was led by Jan Kraybill. Throughout a variety of music sources and styles, the presentation was uniformly excellent, with Kraybill's leadership from the organ console being noteworthy for its imaginativeness and creativity, which always supported the congregation's song, and didn't call attention to itself. Overall, it was a masterfully crafted hymn festival.

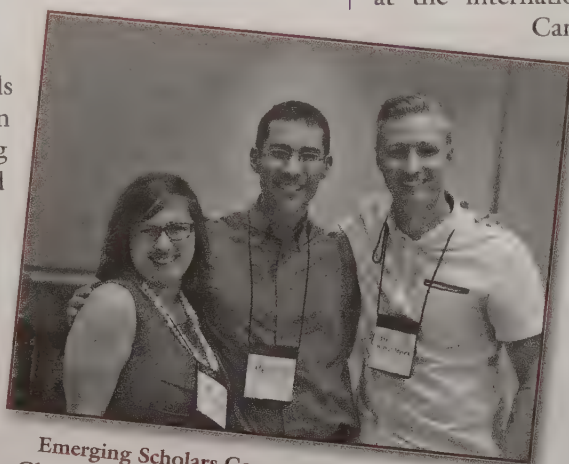
Night Prayer, led by Sr. Judith Kubicki, assisted by Lovelace Scholars, was held outside the Memorial Chapel in the circle of the labyrinth. Though the outdoor setting posed some challenges, the change in sonic environment helped

broaden the singing and auditory experience of the attendees, and the warm California night environment helped create a distinctive prayer experience.

Tuesday, July 19

ANTHONY RUFF, OSB

A hot, but not uncomfortably hot, summer day in Redlands, California began with Morning Prayers. It was a service with evocative, widely varied, and deeply emotional musical registers. For the opening hymn, the Long Meter chant tune JESU DULCIS MEMORIA was pruned a bit, with a repeat added, to become a 77 77 77 tune, and sung in organum harmonies. For the record: this scribe, a serious Gregorian Chant geek, is entirely okay with such adaptation (the Sabbath was made for humans, and all that). "How long, O Lord, will you forget" (Psalm 13) in the musical setting of Christopher Norton (found, for example, in *Psalms for All Seasons: A Complete Psalter for Worship*) with its rich, powerful chords was sung with jazz saxophone and clarinet. Marty Haugen's solid "Healer of our every ill" was sung with interspersed spoken petitions. "Praise the Lord who heals" was another jazzy piece, slow and moving, with some people swaying to it . . . including me.



Emerging Scholars Competition 2016: Marissa Glynias, Andrew-John Bethke, and Nathan Myrick

The plenum by John Witvliet, “The Formative Potential of Congregational Song: Responses to Some Trenchant, Incisive Objections,” was vintage Witvliet: scholarly depth, gripping presentation, and inspiring pastoral application. John gave examples from grants in the program he administers at the Calvin Institute of Christian Worship of worship being connected to those in need, such as the homeless and imprisoned.

At the members’ meeting it was announced that Deb Loftis will step down as Executive Director in April 2017. There was a loooong standing ovation for Deb and her work. Then, as Executive Committee president Geoffrey Moore spoke at length of Deb’s many accomplishments, (Deb told me this later) Deb was anxious that this tribute wasn’t on the schedule and it was time to move on. But no: the tribute led to the surprise bestowal of The Society’s highest award on her, naming her a Fellow of The Hymn Society. Ruth Duck then bestowed this honor also on well-known and highly-talented member Dan Damon.

Hillary Donaldson, as chair of the program committee for the 2017 conference, introduced us to the city of Waterloo, Ontario. The 500th anniversary commemoration of the Reformation will be part of the program along with the 175th anniversary of the Confederation of Canada.

Buses took participants to downtown Redlands for an afternoon on their own. Then we had a “progressive” hymn fest in *three* churches (Methodist, Congregationalist, Presbyterian), complete with singing on the way from one church to another. “We are Travelers on a Journey. . . Through All the Changing Scenes of Life” was the title of the hymn fest, expertly led by Milburn Price. The day concluded with Night Prayer led by Judith Kubicki.



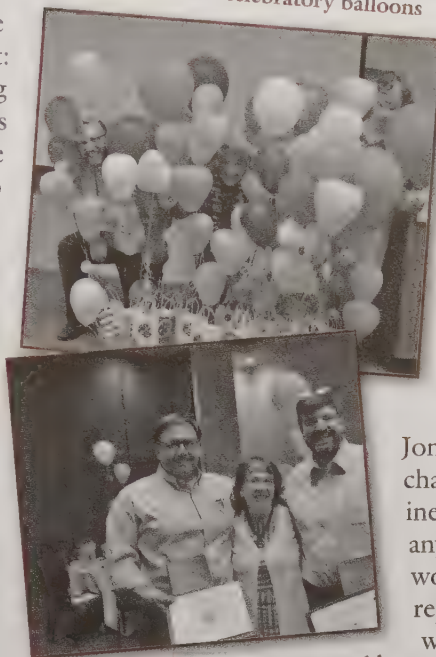
Singing our way between churches, Tuesday evening festival

Wednesday, July 20

ADAM M. L. TICE

Wednesday began with another beautifully-crafted time of Morning Prayer. The plenary session that followed revealed unexplored dimensions of Society playfulness and physicality. Presenter Mark Burrows got us up and moving, embracing a childlike perspective on the experience of worship. (I could not imagine the attendees of my first Hymn Society conference twelve

HS officers amid celebratory balloons



Hope Manifest and Joanne Reynolds

years ago responding with such inhibition! We are in a new era.) His suggestions for making hymnody accessible to children (rather than eliminating or dumbing it down) were practical and well-considered. An additional delight was his use of an internal dialog—represented with Minnesota accents by Anthony Ruff and Michael Joncas—which reflected the challenges and push-back inevitably encountered with any attempt to innovate in worship. Burrow’s script is reprinted in this issue, and while it cannot capture his energy, it will give readers a taste of what they missed.

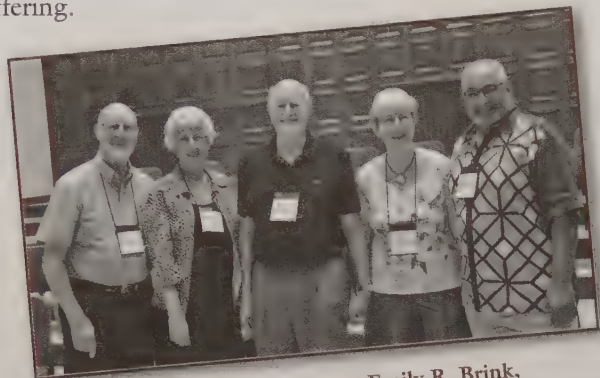
Brian Hehn offered us a glimpse into his work in bringing the Center for Congregational Song into fruition. The most immediately practical element of his presentation focused on ideas for a web-based portal, envisioned as a go-to resource for all levels of work in congregational song. It should prove to be invaluable for song leaders, pastors, researchers, and all singers. Less quantifiable, but immediately evident to those who see Brian in action, is his role as an embodiment of a vision of congregational singing. His energy and engagement with a congregation (combined with well-practiced skill) make him an ideal representative for this new initiative of The Society. While we are still a year away from the official launch of The Center (October 15-16, 2017), there is already a strong groundwork in place. I am excited to see what comes next.

A celebratory lunch for all attendees featured several exciting announcements. The Society’s endowment campaign has surpassed a million dollars, providing the needed support for the work of the new Center. And no small part of setting the inspiring vision for that campaign was John Thornburg, who was named a Fellow of The Hymn Society at that luncheon.

In the afternoon I attended Marty Haugen’s sectional, titled “Singing the Song of Creation.” To quote his own description, he asked, “How can our prayer and music be passionate and not become polemic?” He presented a variety of recently-composed selections that seek to integrate an awareness of humanity’s place in creation into worship.

Following refreshments out in the baking California heat (which, as advertised, was a *dry* 106), we were treated to a new sort of plenary. Ben Brody coordinated six “Hymn Testimonies by Fellows.” Reflections on beloved and sometimes surprising selections provided a format

worthy of frequent repetition over the coming years. I can imagine a whole series of “Hymn Testimonies by . . .” composers, Lovelace Scholars, ethnomusicologists, text writers, and on and on. This would be a remarkable resource to be able to present in video form online. Indeed, Timothy Dudley-Smith’s reflections on “Beneath the cross of Jesus” were shown on a prerecorded video, offering a glimpse of the type of resource we could be offering.



Fellows: Paul Westmeyer, Emily R. Brink, David W. Music, Ruth Duck, and James Abbington

An already-full day was capped by Mary Louise Bringle and Sally Morris’s festival, “Moving Pictures, Everlasting Songs.” Combining video clips from a wide variety of sources with congregational singing of appropriate selections, the leaders allowed us to reflect on the role of song in various rights struggles of the past century. We sang “We shall overcome” in Spanish in solidarity with farm workers organized by César Chavez, and “The Terezin Anthem” in memory of concentration camp victims and survivors. Most difficult for me was “Onward, Christian soldiers,” a hymn that I do not sing on principal. However, Bringle and Morris contextualized it within the African-American civil rights struggle, sharing a video of marchers singing it before nonviolently confronting racist forces in Montgomery, Alabama. I am grateful to a fellow pacifist who stood by me for that piece, embodying the solidarity I needed in order to sing a difficult text.

My day concluded with preparations for the next morning’s closing hymn festival. Being surrounded by incredibly talented musicians, even for a rehearsal, was already an experience of worship.

Thursday, July 21

EMILY R. BRINK, FHS

Like many others in the cool of the morning, I enjoyed my final walk before breakfast in the residential area surrounding the university campus. It always impresses me how many people show up every day right at 7 a.m. for breakfast when the line opens, ready for good food and substantive conversations with old and new friends at that hour!

At 8:30 we gathered for Morning Prayer for the last time, completing the four parts of the statement The Hymn Society offers as a conviction, stating what we believe can happen when we sing together:

We believe that the holy act of singing together:
 shapes faith
 heals brokenness
 transforms lives
 renews peace

On Thursday morning, the theme was “Singing together . . . renews peace.” Melissa Haupt, once a Lovelace Scholar herself, planned and led these well-crafted services that each morning also involved the current Lovelace Scholars. It was an honor for these students to be given a leadership role, and a gift to all of us to receive contributions by these newest members of The Society.

Rather than yet another plenary address, we were able to attend one more sectional—selected by our votes in advance as a repeat offering, since there were simply too many good choices the first three days to attend enough! The sectionals were diverse, reflecting the wide ranging interests of our members: New Hymn Texts by Delores Dufner; “We Are What We Sing” by Jim & Jean Strathdee; Insights to “the Call, Craft, and History and Challenges” of church musicians by Paul Westermeyer; and a round table discussion on our core statement that also formed the structure of the morning prayer services, led by our Executive Director, Deborah Loftis, and outgoing President, Jacque Jones.

Then one final hymn festival, a fitting conclusion given the theme of the conference, “Formed in Faith, Shaped by Song.” The title was “Like a Child: Faith, Hope, and Love,” coordinated by Chelsea Stern and Adam Tice, and again, we enjoyed singing a great mix of old and new, psalms and hymns, with the final sending song repeated as we danced our way out of Memorial Chapel singing “He came down, that we may have faith . . . hope . . . love . . . , hallelujah forevermore!” As we went down the chapel steps we were greeted by those involved in our first-ever Family Programing; everyone was offered a gift of painted stones to take home with them, each one painted brightly with one or two of the important words of the week: faith, hope, love, shapes, heals, transforms, renews—all the wonderful ways singing together blessed us that week and will continue to bless us in our diverse communities. Come next year to Waterloo, Ontario, Canada, to be blessed as well at our next conference, scheduled for July 16-20, 2017!

Pictures in this article and throughout this issue were taken by Glen Richardson. The authors all currently serve on the Editorial Advisory Board of THE HTMN.

HYMNS IN PERIODICAL LITERATURE

Today

CHRIS ÁNGEL

Congregational song takes on new meaning and new dimensions as each generation adds its own voices and sings in its own context. Many of the articles highlighted in this issue focus on today's hymnists and what could be called today's issues, issues in congregational song which have a special relevance at present.

"Bill Wallace: Hymns of a Prophetic Mystic," Terry Wall, *Music in the Air* 39 (Spring/Fall 2015): 2-9.

Music in the Air was a biannual journal that celebrated the work of musicians in New Zealand (Aotearoa) for twenty years, concluding in 2015. This piece, in the penultimate issue, is a celebration of the life and work of New Zealander Bill Wallace, a familiar (and even beloved) name to many Hymn Society members. Wall discusses Wallace's love for themes of justice and inclusion, his use of insights from science, and his fondness of mysticism. Wall considers and cites challenging texts like "Kill your own child" (based on Genesis 22, Abraham's command to sacrifice Isaac), "From the fireball's searing alpha" (based on the accounts of the Big Bang), and "When earth wakes from out of sleep" (written in response to devastating earthquakes).

"Hymn Writers," a series by David W. Music, *Reformed Worship*, beginning with volume 111 (March 2014) and still continuing as of volume 120 (June 2016).

See the Spring 2015 issue of *THE HYMN* (66:2, 19-20) for the first five entries in this series. Music's articles are concise and an especially useful resource for worship planners, bulletin writers, choir directors, anyone who would like to provide background information for recently composed works. Hymnists and composers profiled in recent issues are Lim Swee Hong, K. Lee Scott, Adam M. L. Tice, the partnership of Mary Kay Beall and John Carter, and Alfred Fedak.

"Singing at the Grave: Images of Death in Christian Songs," Michael Krentz, *CrossAccent* 22:3 (Fall/Winter 2014): 15-22.

"Poets depict the 'problem' of death in different ways, and the 'answer' to death also changes" (17). Krentz reflects on the imagery of death within hymns found in recent Lutheran hymnals and proposes some loose categories to sort them. For example, under the category of "Death is the enemy," he considers stanzas 5 and 7 of "At the Lamb's high feast," and Luther's "Christ Jesus

lay in death's strong bands." Under a category of "Death caused by humanity," he considers Herman Stuempfle's "Bring peace to earth again" and William Gay's "Each winter as the year grows older." He brackets his analysis with discussion of the funeral of his beloved grandfather, a liturgy which featured many stanzas of "O Sacred Head, surrounded." Especially commendable is Krentz's propensity for considering more complete versions of these hymns, including stanzas which have not been included in every hymnal.

"Saint Paul's Chapel in New York City: A Case Study," Marilyn Haskel, Jacob Slichter, and Clay Morris, *Anglican Theological Review* 95:3 (Summer 2013): 495-504.

Saint Paul's Chapel is the oldest building in continuous use in New York City, and came to new prominence because of its role as a support center for rescue workers after the 9/11 attacks. Across the street from the site where the World Trade Center towers once stood, the chapel is now a sort of pilgrimage site, where a small stable congregation welcomes a diverse group of thirty to fifty visitors each week. The authors, including Haskel, cantor of the chapel and current president-elect of The Hymn Society, share how they have adapted their Anglican liturgy for this unique circumstance. Besides adaptations to the space (chairs in place of pews) and order of service (an offering takes place after communion), the chapel's musicians use a lot of *a capella* music and paperless songs. For many visitors, a service at Saint Paul's is a once-in-a-lifetime experience; so the authors ask, "How does the experience of Eucharist affect the life of one who is not a Christian and never will be?" (503).

"A Not-so-Universal Language: What Neuroscience Can Teach Us About Music Styles in Worship," Tony Alonso, *Liturgy* 30:4 (2015): 53-60.

Alonso, known to many Hymn Society members as an accomplished composer and songleader, offers this article in which he ponders possible reasons why people may be drawn to various styles of music. He begins by noting that the glib phrase "music is a universal language" often overlooks the diverse and divisive effects a piece of music can have on an assembly. He highlights some of the research presented in *This Is Your Brain on Music*, a bestselling book by neuroscientist and music producer Daniel Levitin. Among the ideas that Levitin relates is the

notion that the music that people hear as infants and the music they enjoy as teenagers are profoundly formative in ways that scientists are only beginning to understand. Alonso applies these insights to sacred music and the relative popularity of certain musical styles in worship, noting that musicians often spend years cultivating the appreciation of certain musical schemas that most members of the congregation haven't. He also explores the problematic notion of using a musical schema as an evangelization tool for a diverse group. "Admitting biases rather than claiming theological authority might be a helpful first step in acknowledging the ways God is speaking in and through our diverse musical fragments" (57).

"Psalms: A Songbook for Post-Christendom," John Olley, *Colloquium* 47:1 (May 2015): 62-74.

Today, most of the world is in a context Olley and others would call "post-Christendom," having experienced a dramatic switch away from situations in which Christianity had significant power and privileges, where a nation itself could be called "Christian" because so many of its citizens were. Olley argues that a world where Christianity doesn't any longer have great influence on a national level (and in many places today, never did) resembles the post-exilic world of the Jews, which he dubs "post David-dom." Thus, he argues, the Psalms are as appropriate for Christian life and worship today as they were for Jewish life and worship then. Olley quotes N. T. Wright: "... the Psalter as a book encouraged Jewish singing that informed and shaped radically hopeful living ... in a context where 'these songs of praise and triumph bore no relationship to the sociopolitical reality in which they were living'" (64). Of special interest to Olley is how the psalter makes sense as a single, unified book of 150 psalms, and how the psalms of kingship give modern Christians a chance to reflect on their own history of imperfect leadership. His hope is that psalms can help Christians move into a more humble way of following God than one forced by political authority.

"Inclusive Liturgical Language: Off-Ramp to Apostasy?" Paul J. Grime, *Concordia Theological Quarterly* 78 (2014): 3-22.

Grime, formerly the executive director of the Commission on Worship for the Lutheran Church, Missouri Synod, is an acerbic critic of inclusive language. In this article he examines its use in *Evangelical Lutheran Worship* and in *Lutheran Service Book*, considering what he regards as clumsy attempts to avoid using male pronouns for both

humanity ("horizontal" inclusive language) and for God ("vertical" language). Grime's contention, following writers like Jesuit Paul Mankowski, is that *man* still has a generic meaning of referring to all humankind, but this usage is avoided for political reasons. Grime also objects to the notion of feminine language for God, quoting Lutheran theologian Carl Braaten who claims that "A different name means a different God and a different gospel" (20), hence the title of his article. Grime includes numerous tables which compare versions of prayer texts that have or avoid male pronouns, including many by the ecumenical English Language Liturgical Consultation (ELLC, a successor to the International Consultation on English Texts, ICET). While not all readers will agree with his claims about language, his article is helpful for its thorough illustration and critical evaluation of the unintended consequences of using inclusive language.

"Methodologies of Musicking in Practical Theology: Portal into the World of Contemporary Worship Song," Lim Swee Hong, *International Journal of Practical Theology* 18:2 (Dec. 2014): 305-316.

Lim, currently The Hymn Society's Director of Research, describes the state of the development of what he calls a theo-musical aesthetics. He defines this as an attempt to bring scholarly approaches, from both music and theology, "to explicate musical phenomena situated within the reality of Christian worship," given that, quoting musicologist Nicholas Cook, "the relationship between music and meaning is inherently mysterious" (308). The term *musicking* is part of this effort, an effort to broaden the focus from score analysis to the people involved. Musicking is a term borrowed from musicologist Christopher Small, who uses it to express all actions that are part of music performance, including composing, preparing, listening, practicing, even dancing, in order to focus on the relationships that occur through music performance among music makers. Lim provides a survey of a diverse group of musicologists, sociologists, and researchers whose work is helpful to this constructive work. He is especially interested in the contributions of ethnomusicology and research on pop-rock music, which is stylistically similar to much contemporary worship music. He concludes by noting this is only the beginning of this project.

Chris Ángel is a Ph.D. candidate in theology (liturgical studies) at the University of Notre Dame, Notre Dame, Indiana, and a longtime church musician.

HYMN INTERPRETATION

Songs for the Lighting of the Advent Wreath

ANDREAS TEICH

Shortly after Thanksgiving, as the world prepares for Christmas, the church invites worshippers to enjoy the season of Advent. Sometime after the sixth century, the four Sundays before Christmas were designated as such. This season provides space for believers to prepare themselves for the celebration of the incarnation at Christmas. At first, a somber quality characterized the season: fasting and penitence, similar to Lent. Over the centuries and particularly since the reforms of Vatican II, joyful anticipation has been the primary sentiment. Advent has evolved into a season to celebrate the coming of Christ: at Bethlehem, in our daily lives, and at the end of time.

The Advent wreath is the most visible sign of the season, originating in the pre-Christian practices of northern Europe. People sought to hasten the return of the sun in the dark time of the year by lighting candles and fires. Using the same symbolism, the Advent wreath developed in Germany as a sign of the waiting and the hopeful expectation of the return of our Lord in his glory. The wreath, a circle, symbolizes the eternal victory over death of Jesus the Christ. The evergreens signify the faithfulness of God to God's people, even in death, and the lighted candles remind us of the light of Christ brought into the world ([http://download.elca.org/ELCA%20Resource%20Repository/What is the Advent Wreath and how is it used in worship.pdf? ga=1.172715111.598143225.1475690561](http://download.elca.org/ELCA%20Resource%20Repository/What%20is%20the%20Advent%20Wreath%20and%20how%20is%20it%20used%20in%20worship.pdf?ga=1.172715111.598143225.1475690561)).

The presence of the wreath leads to questions of what to do with it. Some congregations simply light the appropriate candles before the service. Others use rituals developed in the congregation or by the denomination during the gathering rite. *Sundays and Seasons*, the worship resource of the Evangelical Lutheran Church in America, provides a blessing for the wreath, utilizing the themes of each Sunday in Advent. The editors suggest that an appropriate song accompany the blessing. What, however, shall we sing?

The oldest hymn that I found related directly to the lighting is a 1954 German text by Maria Fersch, "Wir sagen euch an den lieben Advent/Dear Christians, rejoice, for Advent is here." The *Evangelisches Gesangbuch* (Bielefeld, 1996) includes a second German piece, Wolfgang Loghardt's "Tragt in die Welt nun ein Licht/Bear to the world one light." (1972). Since most of our congregations are not fluent in German, these will not serve well. The English repertoire is limited. I am aware of only nine English texts directly related to the lighting of the candles on the Advent wreath. Of these nine, some focus narrowly on the Christmas story, while others address the broader themes of Advent. To make the texts more accessible, authors often pair them with tunes related to Christmas. The table below lists all of them along with their sources.

Hymn Text	Author	Source	
"Light the Advent candle"	Mary Lu Walker	<i>The Faith We Sing</i>	1975
"Light one candle for hope"	Natalie Sleeth	<i>Sunday Songbook</i>	1976
"Light one candle to watch for Messiah"	Wayne Wold	<i>With One Voice</i>	1984
"A candle is burning"	Sandra Dean	<i>Voices United</i>	1986
"We light the Advent candle"	Gracia Grindal	<i>Worship & Rejoice</i>	1990
"Light one candle: Christ is coming"	Sally Ahner	<i>Lifesongs</i>	1992
"Christmas is coming"	John Bell, F.H.S.	<i>Innkeepers & Light Sleepers</i>	1992
"Light the candle of hope"	David Mondoya	<i>Celebrating Grace</i>	1997
"A flickering candle"	Mark Oldenburg	<i>Singing our Savior's Story</i>	2008

In my time as pastor at Messiah Lutheran Church, we have used seven of these pieces along with several other Advent hymns which do not express a direct connection to the lighting of the wreath.

Looking to expand our options, I asked one of my own members to write a hymn for our congregation's use. Kathy Kipfmiller has written a number of hymn texts over the years. At my request, she had created gospel responses for Advent and Lent which serve as a regular part of our seasonal liturgies. The idea for this Advent hymn began at The Hymn Society conference in Colorado Springs in 2011. I attended David Eicher's workshop introducing *Glory to God*.

In that session, we sang Chung Kwan Park's "To my precious Lord." When I returned home, I gave Kathy the tune and asked if she could create a hymn for the lighting of the Advent wreath. She brought us "Candlelight, now burning brightly," which we sang that December.

The text begins with a refrain acknowledging candlelight as a sign of hope for those who await the coming of the Lord. Each stanza incorporates a different verb to describe actions related to the anticipation: *wait*, *watch*, *pray*, and *long*. In addition, Kipfmiller addresses the three advents of Christ. Stanza one directs us to Bethlehem. Stanza two draws on Christ among us, saving us from sin and guiding our paths. Stanzas three and four deliver us to the end of time when all people shall see the glory of God and the health of the nations shall be restored. As is common in other hymns related to the Advent wreath, we add a stanza of the song each week as we light an additional candle. The candles grow brighter, and the hymn grows longer as we draw closer to the celebration of the Incarnation.

As you plan your Advent liturgy, consider introducing one of these hymns to your community. Enhance the lighting of the wreath with song and help your congregation discover the fullness of Advent.

Andreas Teich is a graduate of Muhlenberg College, Allentown, Pennsylvania, and Christ Seminary/Lutheran School of Theology at Chicago. Since 1994, he has served as pastor of Messiah Lutheran Church, Bay City, Michigan.

Candlelight, now burning brightly

Refrain: Candlelight, now burning brightly,
Fill us with hope anew.
As we wait now for his coming,
Let the light shine through.

1. Come, Lord Jesus, come to us.
We wait for you to come
to a manger stall so lowly.
Come, Lord Jesus, come. /R

2. Come, Lord Jesus, come to us.
We watch for you to come.
Save us from our sins and guide us.
Come, Lord Jesus, come. /R

3. Come, Lord Jesus, come to us.
We pray for you to come.
Let all people see your glory.
Come, Lord Jesus, come. /R

4. Come, Lord Jesus, come to us.
We long for you to come
for the healing of the nations.
Come, Lord Jesus, come. /R

©2010, Kathy Kipfmiller
To use this text, contact Ms. Kipfmiller through Messiah
Lutheran Church at messiahbc@att.net

HYMN PERFORMANCE

Getting Creative with Hymns Outside the Walls of a Church

SIPKJE PESNICHAK

Often we associate hymnody with singing inside a church building. Sometimes there, hymns are accompanied by piano or organ. But what happens when you'd like to take your hymn singing out into the world, to share it with others in ways that don't allow you to bring your pipe organ or baby grand piano along with you? This is where creativity and knowledge of some lesser known but far more portable instruments come into play. It is time to get creative!

Some instruments are more social than others. One can argue that any instrument can be social when you make music with others, and I fully agree with that sentiment. However, when someone strums a ukulele or pumps the bellows of an accordion there is just something that lightens the hearts of anyone in close proximity to those instruments. Arranging hymns for either of these instruments will be a bit different than topics covered in the three previous articles and it is my hope that this style of arranging will inspire you to bring hymnody to some unexpected places.

In the past few years the ukulele has experienced what you might call a reawakening. One of the many wonderful aspects about this little instrument is how nice it sounds all the time! I challenge you to play the ukulele in such a way as to make it "sound bad." It is nearly impossible to achieve. This means that anyone who takes up the ukulele is set up for success. By keeping a few items in mind when arranging hymns for ukulele you'll also set yourself up for success.

The ukulele comes in various sizes, much like the saxophone family. The four common sizes of ukulele are the soprano, concert, tenor, and baritone. The most popular size, and the size most people associate as being "the ukulele," is the soprano ukulele. The soprano, concert, and tenor ukuleles often have the same tuning. So, by learning soprano ukulele a player will then have the ability to freely switch between those three instruments without any difficulty. Because the ukulele only has four strings it is one of the simpler fretted string instruments to learn. The soprano ukulele uses all nylon strings, no metal strings. Nylon strings mean that very little finger pressure is required to depress the string for creating different chords. And the size and weight of the soprano ukulele makes it a great instrument for people of all ages to enjoy learning.

When creating hymn arrangements for the ukulele, especially arrangements in which people will sing along, keep in mind the following advice. First, the ukulele is not a terribly loud instrument as a solo instrument. If you are going to support the singing of a group of people it will necessitate having a group of ukulele players. There is strength in numbers! Certain keys are much easier to play in on the ukulele than others, especially for less experienced players. Some of the friendlier keys in which to play include C major, D major, A major, F major, G major, a minor, and d minor. Similar to some guitar lead sheets, musical notation is not required to create an effective arrangement of a hymn for the ukulele. This lends itself well to helping create successful performance situations for players who have not yet learned or are just learning how to read musical notation. If you do choose to use musical notation, notate the melody alone with the chord symbols directly above where each chord change will take place.

EXAMPLE: NETTLETON - Lead Sheet

Verse 1


D A⁷ D A⁷ D G D A⁷ D
Come, thou Fount of every blessing, tune my heart to sing thy grace;

If all of a sudden you find yourself the owner of an accordion you will soon realize there are closet accordion players all around you. And they will certainly be happy to pass on wisdom and tips about playing this quirky instrument. One popular style of this free-reed instrument is the piano accordion. The piano accordion has a series of buttons played by the left hand and a piano keyboard played by the right hand. The left-hand buttons on a piano accordion are set up in what is called the Stradella Bass System. Each button plays a single note or a chord. The buttons are laid out in a circle of fifths pattern. The piano keyboard side is just that, a keyboard! The standard range of a full-size accordion keyboard is F3 to A6. Accordions have a varying number of metal reeds inside, much like a harmonium, and can be changed by the player to affect the timbre and volume of sound produced. Depending on how many reeds an accordion has it can sound as low as a bassoon, as high as a piccolo, and many other combinations between.

Unlike the ukulele, the accordion has a range of dynamic ability. How fast or slow the bellows are pushed and pulled will impact the level of volume created. When writing a hymn arrangement there are several options available. First is to create a lead sheet similar to that for the ukulele, as long as the accordionist knows the melody for the hymn. Another options is to make a photocopy (of public domain hymns!) and write chords above the melody line. This also provides the accordionist with the composed harmonies, some of which can be easily translated to the accordion.

If you need inspiration for creating ukulele or accordion hymn arrangements, first try to identify where the music-making for which you are arranging will take place. Ukuleles make a wonderful accompaniment instrument for an outdoor worship service, as long as it isn't raining! The accordion can also be used outdoors, but not in extreme heat or wet weather. The reeds inside the accordion are held in place by a beeswax mixture

and drastic changes in temperature can have a negative impact on the wax. If you have ever heard of a Beer and Hymns event, this type of occasion is a wonderful chance to connect with an accordion player in your community. There is something so natural about enjoying a soft drink or locally brewed beer and singing hymns accompanied by the accordion with friends and strangers to bring people together, even if just for one evening.

It has been a pleasure sharing my knowledge and experience in arranging music for instrumentalists with you this year. It is my sincere hope that you will be inspired to use your own musical skill set to create your own unique hymn arrangements to be shared and performed for the glory of God. 

Sipkje Pesnichak is a multi-instrumentalist and Director of Music and Organist for First Presbyterian Church in Jackson, Michigan. She is a Life Member of The Hymn Society and serves as Member-at-Large on the Executive Committee. Learn more about her at sipkje.com.

BOOK REVIEWS

Paul O. Manz: The Enduring Legacy of the Hymn Festival.

James W. Freese. Minneapolis: Lutheran University Press, 2014. ISBN: 978-1-932688-99-3. 165 pp. \$15.00.

In partial fulfilment of the requirements for his Doctor of Music degree at Northwestern University, candidate James Freese chose to document the history of the hymn festivals begun and developed by Paul Manz (1919-2009). The monograph on which this book is based was completed in 2008, following an extended interview the author had with Manz and his wife Ruth in 2005, yielding much of the anecdotal material included. Freese gives his readers a glimpse into Manz's formative years, first as a music student, and later as a Fulbright Scholar who studied improvisation with both Flor Peeters and Helmuth Walcha. Freese also provides a record of Manz's professional career as a church musician, university professor, recitalist, and published composer. Because this book was initially a scholarly document, the text is complemented with a generous section of appendices and endnotes.

For church musicians serving in the last forty years of the twentieth century, Paul Manz was a household name. His many sets of chorale improvisations were best sellers for parish organists hungry for new hymn-based voluntaries. The original context for most of these compositions was, according to Freese, hymn festivals whose goal was to better acquaint congregations with texts and tunes of both traditional and new hymns. Among the traditional hymns, Manz held great enthusiasm for the so-called *Kernlieder* of the Lutheran tradition, a body of Lutheran hymns (chorales) that have been part of the repertoire of Lutheran worship for centuries. His improvisations, however, employ a rich variety of hymns from many Christian streams. Freese's exhibit of programs from a number of Manz's hymn festivals indicate the presence of both *Kernlieder* and tunes from beyond the Lutheran tradition, e.g. WERE YOU THERE, HELMSLEY, PERSONENT HODIE, MICHAEL, ENGELBERG, GATHER US IN, EARTH AND ALL STARS, CANTAD AL SEÑOR, MFURAHINI, and HALELUYA.

As source material for his hymn festivals and improvisations, Manz drew on hymns from a succession of Lutheran hymnals. In the 1960s as Minister of Music at Mount Olive Lutheran Church in Minneapolis, Manz's organ recitals and hymn festivals featured hymns from *The Lutheran Hymnal* (1941). But he was quick to introduce hymns from *Worship Supplement* when it was published in 1969 by the Inter-Lutheran Commission on Worship, and later *Lutheran Book of Worship* (1978), *Lutheran Worship* (1982), and *With One Voice* (1995).

Manz's love of hymns and hymn singing stands at the heart of his musical legacy. Freese notes that the hymn

festivals grew from Manz's inclusion of two hymns in his early organ recitals at Mount Olive. Within a few years, the recitals included more hymns (and hymn improvisations) and less organ literature. After 1964, Manz's annual organ recitals at Mount Olive were replaced by hymn festivals with Manz playing music from the organ repertoire only at the offering.

Once established as a form, Manz's hymn festivals were always built on a theme to which hymn texts, scripture readings, and extra-canonical readings contributed. Readings were carefully chosen to complement the hymn texts and amplify the theme. Similarly, Manz introduced each hymn with an improvisation that he hoped would honor both text and tune and allow the congregation to respond in faith and understanding when they sang. Some verses were sung by everyone, some by treble voices alone, some by bass voices alone, and some by choir alone. There were also verses in which no one sang, but all read the text silently as Manz improvised.

Freese acknowledges Manz's present-day influence as hymn festivals have proliferated under the leadership of organist-composers Donald Busarow, Walter Pelz, David Cherwien, John Behnke, and John Ferguson. Judging by their work it appears that these musicians agree with Manz that faith is nurtured by hymns and hymn singing. Freese believes that it was precisely Manz's spiritual formation through hymns that led him to channel his musical gifts in the direction of hymn improvisations and hymn festivals.

JAMES FREDERICK BROWN

James Frederick Brown is a retired Lutheran pastor (Evangelical Lutheran Church in Canada) and church musician. He was a member of the Renewing Worship editorial team for Evangelical Lutheran Worship (2006), and is currently a member of the Anglican Church of Canada's Liturgy Task Force. James and his wife, Paula, live in Baden, Ontario.

Songs Unchanged, Yet Ever-Changing: 50 Hymn Texts.

Jacque B. Jones. GIA #G-8775, 2014. \$19.95.

Working closely with Jacque Jones over a period of several years on the Executive Committee of The Hymn Society, I had no idea how deeply this good-natured and most capable individual had delved into to the field of hymn-writing. *Songs Unchanged, Yet Ever-Changing* is a collection of 50 of her texts, and what a wonderful collection it is. Here is scriptural storytelling at its best, recounting significant biblical moments and the contribution of great, yet humble, characters. The texts reveal a marvelous capacity to see both the frailty and the strength of those whom God calls into the circle of service to others.

A few highlights: a strong Advent text, “With longing, we pray”; a hymn on acceptance and forgiveness, “We look upon our enemies”; thanksgiving for risk-takers, “Today we sing with thankfulness”; a reflection on the gifts of water and wind and how these elements can become a destructive force (e.g., “the paradox within your world: that good can also kill”), “You formed creation by your word”; two compassionate hymns on the plight of the homeless, “In the wastelands of cities” and “Hear this from a homeless stranger”; and in the realm of the delightfully different, “Cicada Song,” a thoughtful reflection on creation and the contribution of these unusual creatures.

Many of the texts are an effective retelling of Jesus’ parables and of his encounters with persons in need. They would serve well in gatherings for worship, conveying the story through scripture, sermon/reflection, and summing it up in song. Some might be simply read for their poetic insight and inspiration. Hymns, sung or read, can offer great teaching reinforcement, especially when written, as these are, from a deeply pastoral perspective.

The collection is blessed with tunes that effectively capture the spirit and mood of the texts. Most of them are familiar, with the few new ones easily learned. A brief paragraph with each hymn provides the occasion or thought behind its creation.

Finally, the collection has thorough scriptural and topical indexes, a blessing to those searching for hymns linked to the lectionary readings.

JOHN AMBROSE

John Ambrose is a retired minister of the United Church of Canada, served as the managing editor of the United Church hymnal, Voices United, and is a past President of The Hymn Society in the United States and Canada. He lives in Mississauga, Ontario.

Where Heart and Heaven Meet: Hymns of Alice Parker from the Melodious Accord Hymnal

Available from GIA Publications CD-967, 2014. \$16.95.

Alice Parker’s *Melodious Accord Hymnal* is a collection of 150 hymns written by 51 authors and translators in fourteen musical styles. In addition to sources such as traditional spirituals and early American tunes and their corresponding texts, this collection includes the work of 26 composers/arrangers (including Parker). All of the tunes and settings have been either originally composed or arranged by Parker. While this isn’t a review of the hymnal, this information is important for the review of the recording. Additionally, it is valuable to have the hymnal available while listening to this recording in order to fully enter and understand the texts and their relationship to the music.

For this recording, *Where Heart and Heaven Meet*, Parker chose to “honor the poets who bring us by varied routes to this center.” The title is from Thomas Troeger’s text “We look down deep to look out far.” Parker’s setting of this text is one of the most exquisite settings included on the recording. In selecting which texts to include, she chose to use those of two hymnwriting luminaries, Charles Wesley and Isaac Watts, to bookend those of contemporary writers. In the middle, the work of eleven contemporary authors and translators are represented, whose work Parker describes as “enriching the tradition with new ideas and lively verse.”

Alice Parker intentionally chose to use only her original tunes and settings for this project. While some congregations may be intimidated by certain tunes, many of them are very teachable. They are a refreshing addition to the standard hymn repertoire, Parker herself bringing new ideas and liveliness to the tradition. As her biographical sketch on the *Melodious Accord* website states: “Her life work has been devoted to choral and vocal music.” Therefore, hearing her compositions sung by an ensemble is essential to fully experiencing them. The group of singers who perform on this recording do a stellar and essential job of bringing Parker’s tunes and harmonizations to life and of accurately representing the four predominant styles in which the hymns are written. The four styles are described as: classic, madrigal, flowing, and broad. Five other styles are minimally represented. From a listener’s perspective, it would be nice to have more of the fourteen styles identified in the hymnal included in this recording. However, that would have required using hymns that were not Parker’s original tunes and harmonizations.

This recording is an essential resource for studying and teaching the represented hymns. It is also a great resource tool for planning when and how to use these hymns throughout the year for both congregational singing and concerts. There is enough variety within this recording to offer plentiful opportunities for both applications. This speaks to the strength and versatility of Alice Parker’s legendary musicianship. *Where Heart and Heaven Meet*, together with *The Melodious Accord Hymnal*, is very highly recommended!

CRYSTAL JONKMAN

Crystal Jonkman is Director of Liturgical Music and Organist at St. Michael’s Episcopal Church, Richmond (Bon Air), Virginia. In addition, she serves as Associate Director for the Greater Richmond Children’s Choir and maintains a private teaching studio.

Please send BOOKS & MEDIA for review to:
Melissa Haupt
Princeton Theological Seminary
64 Mercer Street
Princeton, NJ 08540
melissa.haupt@ptsem.edu

2017 Worship Symposium

January 26–28, 2017

This three-day conference brings together pastors, worship leaders and planners, artists, musicians, scholars, students and other interested worshipers from around the world.

Over 50 themes, including preaching, visual arts, pastoral care, Psalms, faith formation, the Lord's Supper, outreach, congregational song, leadership, and many more.

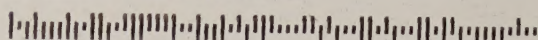
WORSHIP.CALVIN.EDU
GRAND RAPIDS, MICHIGAN, USA

CALVIN INSTITUTE OF CHRISTIAN WORSHIP
AND THE CENTER FOR EXCELLENCE IN PREACHING

The
Hymn Society
in the United States and Canada

3400 Brook Road
Richmond, VA 23227-4536

*****ALL FOR ADC 945
GRADUATE THEOLOGICAL UNION COPY 1
LIBRARY-SERIALS DEPT.
2400 RIDGE RD
BERKELEY CA 94709-1212



PERIODICAL POSTAGE

PAID AT
RICHMOND, VA
AND
ADDITIONAL
MAILING OFFICES

P-2 P31
1229



THE HYMN SOCIETY

Join us at our
Annual Conference

NOW THANK WE ALL OUR GOD

Celebrating Congregational Song
Since the Reformation

July 16-20, 2017
Waterloo, Ontario, Canada

VISIT THEHYMNSOCIETY.ORG FOR MORE INFO.

Save the Date!